NEW ENGLAND CONSERVATORY OF MUSIC

FOUNDED BY DR. EBEN TOURJÉE IN 1867

CATALOGUE

1932-1933

HUNTINGTON AVENUE
BOSTON
MASSACHUSETTS

CALENDAR FOR 1932–1933

September	*8*	Registration for first semester opens
	9–14	Examinations for Advanced Standing
	12–13	Examination of new candidates for admission to Collegiate Course
	15	Academic year begins
	21	Last day of registration for *all* candidates for diplomas in 1933, by personal application to the Dean of the Faculty (see p. 21)
	23	Candidates for string section of Orchestra report
	27	Organization of Orchestra
		Recital classes begin
October	*1*	First Saturday Recital
	6–12	Examinations for admission to the Junior Class
November	*3*	First Thursday Recital
	10–12	Midsession examinations in Harmony 2, Harmonic Analysis, and Theory
	24	THANKSGIVING DAY. Holiday
December	*1*	Annual Meeting of the Board of Trustees
Dec. 23–Jan. 1		(*inclusive*) CHRISTMAS VACATION
January	*16–21*	Midyear Examinations
	23	Registration for second semester opens
February	*1*	First semester ends

February	*2*	Second semester begins
	22	WASHINGTON'S BIRTHDAY. Holiday
March	*20*	Last date for recitals by candidates for Soloist's Diploma
April	*1*	Last day for receipt of applications for scholarships for academic year 1933–34
	2–9	(*inclusive*). SPRING VACATION
	12–15	Midsession Examinations in Harmony 2, Harmonic Analysis, and Theory
May	*1*	No recommendations for rehearsal with orchestra received after this date. (Note: Recommendations for candidates for Soloist's Diploma must be made before the end of the first semester.) Last day for application by candidates for Advanced Honors

May	*9–10*	Examinations in Normal Department
	9–12	Final examinations in supplementary subjects (Seniors only) Final examinations in School Music courses (graduating class)
	18–23	Final examinations of graduating class (demonstrative)
	30	MEMORIAL DAY. Holiday
June	*1–6*	Examinations for admission to the Class of 1934 (Senior Examination)
June	*1*	Last Thursday Recital
	3	Last Saturday Recital
	8–14	Final examinations in supplementary subjects (for all students except Seniors)
	15	Senior Class Concert
	19	Annual Meeting and Reunion of the Alumni Association
	20	Commencement Day
	21	Academic Year ends
September	*21*	Academic Year *1933–34* begins

All teaching in the Conservatory is suspended on holidays and during vacations noted in the foregoing Calendar. It is expected that all students will return to the school in time to report for appointed lessons immediately after the Christmas and Spring Vacations.

Every student of the Conservatory is held responsible for observance of the General Regulations, as set forth on page 86, and for familiarity with the details of his respective courses, as prescribed in this catalogue.

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Ralph L. Flanders

For One Year

Alfred De Voto, representing the Alumni Association

*Term of office expiring at the Annual Meeting in the year indicated.

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475 Commonwealth Avenue

Frank E. Haskins, M. D.
204 Huntington Avenue
Walter R. Mansfield, M. D.
371 Commonwealth Avenue
} *School Physicians*

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George L. Gardner, *Curator of Organs and Pianofortes*
John McLean, *Superintendent of the Building*
Edward R. Berry, *Assistant Superintendent of the Building*

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MAJOR SUBJECTS

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Marie Audet
Marjorie Church
Floyd B. Dean
Lucy Dean
George A. Gibson
Douglas Kenney
Lucille Monaghan
Mary L. Moore
Eustace B. Rice
Norine Robards
Donald Smith
Myron H. Whitney
Susan Williams

ORGAN

Homer C. Humphrey
Carl McKinley
Albert W. Snow

VOICE

William L. Whitney
Percy F. Hunt
Rulon Y. Robison
Sullivan A. Sargent
Clarence B. Shirley
F. Morse Wemple
Zula Doane Saunders
William A. C. Zerffi
Alice Huston Stevens
Stella B. Crane
Emily Ellis
Gladys Miller

VIOLIN

Timothée Adamowski
Vaughn Hamilton
Carl Peirce
Roland Reasoner
Richard Burgin
Paul Fedorovsky
Einar Hansen
Vincent Mariotti
Harrison Keller
Minot A. Beale
John D. Murray
Raymond Orr

VIOLONCELLO

Joseph Malkin
Virginia Stickney

VIOLA

Georges Fourel

CONTRABASS

Max O. Kunze

HARP

Bernard Zighera

WIND AND PERCUSSION INSTRUMENTS

Georges Laurent, *Flute*
Clément Lenom, *Oboe and English Horn*
————, *Clarinet*
Boaz Piller, *Bassoon*
Georg Boettcher, *French Horn*
See also Band Instruments, p. 38.

Louis Kloepfel, *Trumpet*
Jacob Raichman, *Trombone*
Max O. Kunze, *Tuba*
Frank V. Russell, *Tympani and Percussion Instruments*

THEORETICAL COURSES

SOLFEGGIO

Clément Lenom
Francis Findlay
Alice E. Whitehouse
Clara L. Ellis
Marcel Lannoye

HARMONY AND HARMONIC ANALYSIS

Frederick S. Converse
Arthur M. Curry
Homer C. Humphrey
Margaret Mason
Carl McKinley
Harry N. Redman
Warren Storey Smith

THEORY

Frederick S. Converse
Warren Storey Smith
Norine Robards

COUNTERPOINT

Frederick S. Converse
Arthur M. Curry
Carl McKinley
Warren Storey Smith

CANON AND FUGUE, COMPOSITION, AND INSTRUMENTATION

Frederick S. Converse
Carl McKinley

SUPPLEMENTARY COURSES

SIGHT-READING

George Gibson, *Pianoforte*
Roland Reasoner, *Violin*
Douglas Kenney, *Pianoforte*
Donald Smith, *Pianoforte*

PIANOFORTE ACCOMPANIMENT

Henry Goodrich

ENSEMBLE PLAYING

Joseph Malkin, *Stringed Instruments and Pianoforte*
Clément Lenom, *Wood-Wind Instruments*
Louis Kloepfel, *Brass Instruments*

ORGAN TUNING

Oliver C. Faust

LECTURE COURSES

Frederick S. Converse, *Musical Appreciation; The Orchestra and Orchestral Instruments*
Warren Storey Smith, *Musical History and Special Subjects*
Arthur Foote, *Pianoforte Pedagogy*
Clifton J. Furness, *English Literature*
C. Howard Walker, *Fine Arts*

NORMAL COURSE

Henry Goodrich, *Supervisor in Pianoforte*
Norine Robards, Clara L. Ellis } *Assistants in Pianoforte*
Clarence B. Shirley, *Supervisor in Voice*

DEPARTMENT OF SCHOOL MUSIC

Francis Findlay, *Supervisor; School Music, Conducting, Instrumentation*
Harry E. Whittemore, *Practice Teaching, and Special Subjects*

LANGUAGES AND ACADEMIC STUDIES

Clifton J. Furness, *Supervisor; English Composition and Literature, and European History*
Elizabeth I. Samuel, *English Language, Literature, and General Psychology*
Francis L. Strickland, *Educational Psychology, Education*
Anna Bottero, *Italian Language, Diction, and Conversation*
Ernest Perrin, *French Language, Diction, and Conversation*
Ruth Conniston-Morize, *French Literature. Children's Classes*
Emily Ellis, *German Language, Diction, and Conversation*
C. Howard Walker, *Fine Arts*
Floyd B. Dean, *Physics*

DRAMATIC DEPARTMENT

Clayton D. Gilbert, *Lyric and Dramatic Action, Pantomime, Stage Deportment*
Gilbert Byron, *Dancing*

INTRODUCTION

THE NEW ENGLAND CONSERVATORY OF MUSIC was founded in Boston in 1867 by Dr. Eben Tourjée, who had previously introduced the class system of instruction in the East Greenwich Musical Institute and in the Musical Institute in Providence, Rhode Island. In 1870 the Conservatory was incorporated by a special act of the Legislature of the State of Massachusetts. The Conservatory receives no financial assistance from the State or from the City, and under the terms of its charter any profit must be devoted exclusively to the interests of the institution.

In 1882 the growing needs of the Conservatory led to the purchase of an estate on Franklin Square, which it occupied until the close of the school year 1901–2. In September, 1902, the Conservatory took possession of its present building, which had been constructed especially for it.

This building, which is fireproof, is constructed on the most approved modern plans, drawn by the firm of Wheelwright and Haven of Boston, architects. It was designed and is equipped to meet every need of a school of music. On the first floor are the business offices, reception rooms, a few instruction rooms, the music store and two auditoria.

The larger auditorium, Jordan Hall, was the gift of the late Eben D. Jordan, President of the Board of Trustees from 1908 to 1916. It has a seating capacity of over one thousand, and its exceptional acoustic properties are universally recognized. The equipment of the hall includes a fine concert organ and a large stage, especially adapted to orchestral and choral concerts and to operatic performances. Here are given the Conservatory orchestral and choral concerts and the recitals of the Faculty and advanced students. The hall is also frequently used by resident and visiting artists for their public concerts.

The smaller auditorium, Recital Hall, seating over four hundred, is used for lectures and students' recitals and for the dramatic department; also as an assembly hall for social purposes.

The second floor of the building contains the general musical library and a large number of instruction rooms. The third floor is devoted to instruction rooms and to the organ department, for which the Conservatory provides superior advantages.

Largely increased facilities have been provided by a large addition to the present building, after plans of the firm of Haven and Hoyt, architects,

which has been in use since the beginning of the school year 1928–29. The addition provides another beautiful hall, named after the late President of the Board of Trustees, George W. Brown. This hall seats over six hundred, and is used for concerts and social entertainments; there are rooms for student recreation, and instruction rooms of varying size. With this extension the Conservatory building contains three halls, fifteen class-rooms and sixty other instruction rooms, in addition to the Organ Department, practice rooms, libraries, and administration offices.

SITUATION

The Conservatory building is situated on Huntington Avenue, at the corner of Gainsborough Street, extending in the rear to St. Botolph Street. The main entrances are on Huntington Avenue, and there are also entrances on Gainsborough Street and on St. Botolph Street. Street car lines from the Subway pass the building, which connect with the various railway stations and other parts of the city.

CULTURAL ADVANTAGES

The Conservatory is situated directly in the art and school center of Boston, one block west of Symphony Hall, the home of the Boston Symphony Orchestra, where many other concerts by famous artists and organizations are given every season. One block west of the Conservatory is the Boston Opera House, where seasons of grand opera are provided each year by the Chicago Civic Opera Company and other organizations. The Boston Museum of Fine Arts is about one block farther west, whose fine collections are open almost daily without charge. The Boston Public Library, with its great resources and notable decorations by Sargent, Puvis de Chavannes and Abbey, and containing the great musical collection of the Allen A. Brown Musical Library, is not far distant. Conservatory students may obtain, without charge, the privilege of taking books from the general library for home use. Equally accessible to students are the annual free courses of lectures of the Lowell Institute, and those given in regular series by the Museum of Fine Arts and at the Public Library. Many churches are within easy walking distance of the Conservatory.

PHYSICAL EXERCISE

All students should make some form of physical exercise their daily rule. Opportunities for systematic athletic exercise are afforded to men students by the Young Men's Christian Association, adjacent to the Conservatory, and to women students by the Young Women's Christian Association, at Stuart and Clarendon Streets, in their respective gymnasia; while for walking, the beautiful park system, the Fens, reaching far out into the country, is easily accessible.

ENTRANCE REQUIREMENTS

The Conservatory offers to its students the thorough musical training which is indispensable to the successful pursuit of a professional career in some branch of music, whether as teachers, performers, or composers.

Through its full courses leading to diplomas and degrees the Conservatory meets the demand which is constantly becoming more insistent, that candidates for musical teaching positions in schools and colleges shall have received such academic recognition and the broad training which it connotes. Today the successful musician is expected to possess a background of general education and culture which can ordinarily be gained only through the pursuit of well-ordered, comprehensive curricula.

To those who may not intend to pursue a professional career, but who wish to cultivate an intelligent and discriminating appreciation of music, and to be in a position to give pleasure to others and to lend their support to the progress of all forms of good music in our country, the Conservatory offers a sound musical education. To others, through the Academic Department, opportunity is given to elect chiefly subjects of general cultural value, combined with such musical work as may be desired.

To these ends the Conservatory offers efficient instruction, both practical and theoretical, in comprehensive and systematic order. It surrounds the student with a musical atmosphere which is at once a stimulus and a discipline. It offers generous opportunity for public performance in solo and in ensemble, and to those who desire it, instruction in the theory and practice of teaching.

The academic year, including vacations, is divided into two semesters of twenty weeks each.

All students entering the Conservatory, except candidates for admission to the School Music Course or to the Collegiate Department, for the time being are considered as unclassified students. Under this designation are included all special students, or those who do not desire to pursue a full course for graduation; and also those who intend to pursue the Conservatory Course leading to the diploma, but who are not yet qualified for admission to the Junior Examination. (See page 21.)

No scholastic requirements for entrance are prescribed in the case of unclassified students; but it is expected that every student entering the Conservatory will possess such a measure of general education as is essential to his success in musical study, and to the general welfare of the school.

All students are graded in their major subject at the time of their entrance into the Conservatory. Those found deficient in musical ability will not be admitted.

COURSES OF INSTRUCTION

The Conservatory offers the following courses of instruction:

The Conservatory Course, leading to the diploma.

In this course all students are required, in addition to their major subject, to pursue such theoretical and supplementary studies as are indispensable to a thorough musical education. (See p. 18.)

Major subjects include Pianoforte, Organ, Church Music, Voice, Violin, Violoncello, and all other orchestral instruments; Ensemble playing; the full Composition course, and the course for Supervisors in School Music.
Other subjects are designated as *theoretical* or *supplementary*.

The Collegiate Course, leading to the degrees Bachelor of Music and Bachelor of School Music.

For complete information regarding these courses, see pp. 62–70.

Special Students.

Students who do not wish to pursue the full courses leading to the Diploma or the Degree, may register for any study or combination of studies desired. With the exception that no specific scholastic requirements are imposed as a condition of entrance or of further study, special students are subject to the same examinations and regulations as students in the Conservatory and Collegiate courses. (See General Examinations.)

Special students are eligible to all the advantages and privileges of the Conservatory, including the opportunity for practice and performance in the Ensemble Classes, in Student Recitals, and with the Orchestra; admission to rehearsals, concerts, and lectures; and the use of the Library.

Courses in Cultural Subjects.

Attention is called to the various courses in the Academic Department which have unusual cultural value. Special opportunity is provided for students who, not wishing to equip themselves for professional practice of music, yet desire to pursue musical courses in connection with other collegiate subjects for general educational background. Among the courses which may be elected, in addition to theoretical or applied music, are those hereafter noted in this catalogue, under the head of Languages and Academic Studies (pp. 71–76), and Lecture Courses (p. 52). In cases where there is a demand for a particular subject not offered in the regular curriculum, it may be possible to arrange for a special course of conferences with the instructor. In this way it will be possible to secure a comprehensive course of cultural study, plus additional musical advantages.

THE CONSERVATORY COURSE

Leading to the Diploma

Scholastic Requirements for Admission to the Junior Class

Candidates for admission to the Junior Class must have completed, with certificate grades, a standard four-year high school course, or an equivalent course in an approved secondary school. Before admission to the Junior Examination can be granted, a transcript of scholastic record, showing satisfactory completion of the course above prescribed, and signed by the Principal of the school, must be filed with the Dean of the Faculty.

Students who have not completed the required four-year secondary school course, but who desire to pursue the Conservatory Course leading to the diploma, should confer with the Dean of the Faculty immediately upon entering the Conservatory, regarding the supplementary work necessary to complete said secondary school course. Such supplementary work as may be prescribed, completion of which is required as a condition of admission to the Junior Examination, may be carried on in the Academic Department of the Conservatory.

A standard four-year high school course is considered to be one which comprises not less than fifteen units, of which at least eleven should show a satisfactory division among the following subjects:

English; Mathematics; Latin or modern foreign languages; History, and Science.

The remaining four units should be offered for courses of similar cultural value; except that two units may be in music, if they have been accepted as part of the high school course.

Classical and general high school courses usually meet the above requirements. Commercial courses, so-called, as a rule do not offer the total required number of units in the prescribed subjects; but graduates of approved commercial courses may make up deficiencies in this respect by special work in the Conservatory during the Junior year.

Students intending to pursue the Conservatory Course are advised to procure the required scholastic record before leaving home to enter the Conservatory; and to place the record on file at once in the office of the Dean of the Faculty. This record should be entered on a special form, which will be sent upon application.

COURSES OFFERED

Major Subjects

Diplomas are offered for completion of the requirements of the Conservatory Course, as follows:

A. In Applied Music.

1. In a major subject:

In Pianoforte and in Organ. (See also Church Music, p. 29.)

In Violin, Violoncello, and all other orchestral instruments, for proficiency as orchestral players. (See also Ensemble-playing, p. 48.)

2. As a Teacher (Normal Course).

Two years practical teaching under the direction of the Supervisor in the respective division of the Normal Department are prescribed, in addition to the requirements of Course 1.

This course is offered only in Pianoforte and in Voice.

3. As a Concert Soloist.

This course includes a more comprehensive and extended repertory of music requiring a high degree of virtuosity, of which the student must be able to give an artistic and authoritative public performance. At least one such performance is required with orchestra, one in ensemble, and one in an individual recital.

Recommendations for performance must be made to the Dean of the Faculty before the end of the first semester. Individual recitals must be given not later than March 20, unless otherwise determined by special permission of the Director.

Candidates for the diploma in this course will pass a demonstrative examination conducted by the Director, the Dean of the Faculty, and at least three other members of the Faculty.

Course 3 necessarily includes all the requirements of Course 1, and will usually be postponed for post-graduate study. At the close of any school year within five years of their graduation, students who have received the diploma in Courses 1 or 2 may be candidates for the Soloist's diploma in the same major subject, after having completed not less than one year of additional study in the Conservatory, in said major subject. They will be required to demonstrate to the Examining Committee the qualifications necessary for their admission as candidates for the soloist's diploma; they must be recommended for such examination by their instructor in the major subject; and they must give the same notice of their candidacy that is required of undergraduates (see p. 21). Upon their admission to the Soloists' course they may be required to pursue such advanced work in supplementary studies as the Director may prescribe.

B. In Composition. (See p. 44.)

C. In School Music. (See pp. 54–61.)

Students will not be allowed to pursue simultaneously more than one major course for graduation, unless by special permission of the Director.

Supplementary Subjects

In addition to the major subject, the following courses are required for a diploma of graduation in an instrument or in voice. Candidates for the diploma of the Teachers' Course must also complete the prescribed work in the respective division of the Normal Department.

The credits assigned below indicate the number of semester hours required to complete the work prescribed in each subject; one semester hour representing one hour of prepared recitation in class weekly, for a period of one semester, or an equivalent amount of ground satisfactorily covered by private lessons.

	Pianoforte	*Organ*	*Voice*	*Violin, Violoncello and other Orchestral Instruments*
Solfeggio and Dictation	8	8	8	8
Harmony	8†	8†	4	8†
Keyboard Harmony	..	4	..	..
Harmonic Analysis	4	4	..	4
Theory	4	4	4	4
°Lectures:				
Musical History 1	2	2	2	2
Musical Appreciation	2	2	..	2
English Literature	2	2	..	2
Fine Arts 1	2	2	2	2
Sight-playing (pianoforte)	8	..	..	..
Ensemble	2	..	..	2
String Quartet Class	..	..	..	2
(For stringed instrument players only.)				
Counterpoint	..	4	..	..
Choir training	..	4	..	..
English 4	2	2	2	2
Italian	..	..	4	..
French	..	..	{ 8 or 4	..
German	..	..	{ 4 or 8	..
Pianoforte	..	..	8	4
*Stage Deportment	2	..	2	2
Orchestra	..	..	..	8‡
(Or Violin Sight-playing)				
Required for admission to Junior Examination	14	14	15	16
Required for admission to Senior Examination	30	30	32	34
Required for graduation	46	46	48	52

*Will not count toward requirements for Junior or Senior Examinations.
†Four credits required for Junior Examination.
‡Only four credits accepted toward Junior requirements.
°Not more than two courses accepted toward Junior requirements.

Ordinarily the completion of the supplementary work prescribed as a condition of admission to the Junior Examination requires two years. Any outline of course intended to shorten this period, either by admission to advanced standing or by special intensive work, must be approved in each individual case by the Dean of the Faculty.

For requirements in the Composition Course and in School Music, see outline of courses under respective headings.

DIPLOMAS

Diplomas are granted to students in the Conservatory Course whose record in all prescribed studies is satisfactory, and who pass the final demonstrative examinations.

Students whose record is unsatisfactory will not be admitted to the final examinations.

No letters of recommendation other than the above diplomas will be given by the Conservatory or by members of its Faculty, but any student may receive a copy of his examination record (a Certificate of Record), without fee, on withdrawing from the school. A fee of one dollar will be charged for each subsequent copy of such Certificate.

The fee for each diploma is ten dollars.

ADVANCED STANDING

Credit from Other Institutions

In the Conservatory Course conditions under which credit may be obtained for work done in other institutions are the same as those in the Collegiate Course, which are noted on page 64, paragraphs A and B. Subjects included in the Conservatory Course which for this purpose are considered as academic are: Musical History, Musical Appreciation, English Literature, and Fine Arts; and for partial credit, Italian, French, and German. Full credit can rarely be given in the latter subjects on account of the special work in singing diction which is a feature of Conservatory courses. All candidates for graduation are required to take English 4 (or English 3) in their Senior year.

Opportunity for examination is offered in technical subjects (*i. e.:* Solfeggio, Harmony, Theory, etc.); also in academic subjects which have been pursued in other institutions not of college rank. The examinations are based upon the Conservatory courses as outlined in this Catalogue. Students should have no difficulty in passing these examinations if the courses already completed in other institutions have been approximately the same in scope and character as those offered by the Conservatory. If such examinations cannot be passed, it is evident that the more advanced work prescribed in the Conservatory course could not be profitably undertaken by the student.

Examinations for Advanced Standing

Examinations for advanced standing may be taken without fee at the appointed time immediately preceding the opening of the school year. They may also be taken upon payment of a prescribed fee, at the end of each semester. For examinations taken to make up deficiencies a fee will be charged.

Examinations for advanced standing in supplementary subjects may be taken by special students as well as by students entering the Conservatory or already admitted to the Conservatory Course.

Candidates for graduation may not offer or substitute other subjects as equivalents for prescribed studies, except that students who receive credit for prescribed courses by passing examinations for advanced standing may be required to substitute other and more advanced courses, at the discretion of the Director.

Special students at any time may be transferred to the course leading to the diploma, either by credit already obtained in any of the prescribed supplementary studies, or by passing examinations for advanced standing above noted.

The special examinations in 1932 will be given as follows:*

Friday Sept. 9	Saturday Sept. 10	Monday Sept. 12	Tuesday Sept. 13	Wednesday Sept. 14
Solfeggio 9 a.m. Harmony 11 a.m. Har. Analysis 11 a.m.	Theory 9 a.m. P. Sight-pl. 11 a.m.	Italian 9 a.m. French 11 a.m. German 2 p.m.	Solfeggio 9 a.m. Harmony 11 a.m. Har. Analysis 11 a.m. Counterpoint 11 a. m. Theory 2 p.m.	P. Sight-pl. 9 a.m.

*In other subjects, upon application to the Dean of the Faculty.

To facilitate registration, students residing in or near Boston are urged to take advantage of the earlier examinations.

EXAMINATIONS

The general examinations in all studies, both major and supplementary, which must be taken by all students, whether Special or in the Conservatory Course, take place at the end of each semester. The scale of marking for all examinations is as follows: A, excellent; B, good; C, fair; D, poor; E, failure. The passing mark is C. A mark of D involves a condition, which must be removed before the next succeeding examination in the respective course may be taken. *Re-examinations will be given only to remove conditions.*

> Students in the Conservatory Course who are conditioned in three supplementary courses will not be admitted to the Junior or Senior Examinations until their record is cleared by re-examination.

Unless recommended by their instructor in the major subject, students will not be admitted to the Junior, Senior, or Final Examinations.

Record books, fully posted to date and signed by the teacher, must be presented to the Director at Junior, Senior, and Final Examinations.

All candidates for graduation, all graduates who are candidates for the diploma in any Course, and all students who intend to be candidates for admission to the Junior Class, must register in person at the office of the Dean of the Faculty at the beginning of the respective school year, and in no case later than six days after the opening of the first semester.

EXAMINATION FOR THE JUNIOR CLASS

Students are received into the Junior Class only at the Junior Examination, which is held soon after the opening of the first semester.

Candidates for the Junior Examination will be examined in written and spoken English. Those who do not attain a sufficiently high standard will be advised to pursue special work in English courses.

Instrumental Courses

Pianoforte.—Candidate must be prepared to play all major and minor scales, at a tempo of half note equals 60; scales in sixths, in tenths, and in double thirds; arpeggios of the tonic, dominant seventh, and diminished seventh, through four octaves and in groups of four and six, at a tempo of half note equals 48; all to be played in sixteenth notes. At least six studies from Cramer, Clementi, Czerny, and Heller, or their equivalent; and at least three selections of the student's choice, one of which must be played from memory. Students may also be examined in Sight-Playing and Keyboard Harmony.

Organ.—A selection of the grade of the less difficult Chorale Preludes by Bach, or of the second and third Mendelssohn Sonatas. Organ students will also be examined in Sight-Playing, and in Keyboard Harmony.

Violin.—Scales and arpeggios in three octaves. A piece to be played from memory, and a selection of studies by Kreutzer and Rode. For additional requirements, see page 34.

Violoncello.—Scales in two and three octaves. A piece to be played from memory, and a selection of studies by Grützmacher (first book) or Franchomme.

Candidates must have taken, or passed by examination for advanced standing, at least one-third of the prescribed supplementary studies, and have attained a grade averaging not lower than C on examination. (See page 18.)

Vocal Course

Candidates are required to sing sustained tones, intervals, scales, and exercises; and must be prepared to sing three selections, one of which must be with Italian, one with French, and one with English text, selected from a repertoire of pieces studied, equivalent to one-half the entire course.

In all the foregoing candidates must show satisfactory proficiency in tone quality and in vocal technique, and must demonstrate musical and vocal intelligence.

Candidates are also required to play a selection of moderate difficulty on the pianoforte, and to pass an examination in sight-singing.

The requirements in supplementary studies are the same as those for the Instrumental Courses.

EXAMINATION FOR THE SENIOR CLASS

This examination takes place shortly before the close of the school year.

Candidates must present a repertoire of at least one-half of the required pieces in the advanced grade (see pages 25–26 and 34–36). Of this repertoire they must be prepared to perform six pieces by different composers, not offered at the Junior examination; but a creditable performance of any of the pieces of the advanced grade, either at a public concert of advanced students, in a students' recital, or in ensemble, during the Junior year, will count toward this requirement.

Unless excused by admission to advanced standing, candidates must have attained an average grade of at least C in each of two-thirds of the courses prescribed for graduation (see page 18).

All candidates for graduation in the Conservatory Course must take English 4 (or English 3) during their Senior year.

FINAL EXAMINATION FOR GRADUATION

Candidates must present the entire prescribed repertoire of the advanced grade, of which they must be prepared to perform six pieces by different

composers, not offered at the Senior Examination. A creditable performance during the Senior year of any of the pieces of the advanced grade, either at a public concert of advanced students, in a students' recital, or in ensemble, will count toward this requirement. (In the Soloists' Course the works offered must be played from memory.)

In addition to the above requirement, a piece will be prescribed which must be performed by each candidate after two weeks study without the aid of the instructor.

Candidates must have attained an average grade of at least C in each of the supplementary courses prescribed for graduation.

During the second semester of the Senior year all undergraduate candidates for the diploma may be required to take a written comprehensive examination, comprising questions in each of the supplementary courses prescribed for graduation.

HONORS

Honors are awarded at Commencement to graduating students in the Conservatory and Collegiate Courses, in accordance with the following plan.

Subjects prescribed for graduation are divided into groups as follows:

A. In Applied Music.

1. Major subject. The net mark will be obtained by averaging the instructors' marks for each semester of Junior and Senior Years.
2. Normal Department (including Final Mark). Choir-training, Church Music Courses.

B. In School Music.

3. School Music, Observation, and Practice teaching.
4. Conducting (all courses), and Choral Class.

C. In All Fields

5. Solfeggio, Harmony, Harmonic Analysis, Advanced Harmony, Counterpoint, Composition, Instrumentation.
6. Theory, Musical History, Musical Appreciation, Musical Form.
7. Pianoforte Sight-playing, Pianoforte Accompaniment, Ensemble-playing, Quartet Class.
8. Instrumental and Vocal Courses (other than *Major*), Operatic Course.
9. English 3, 4, and 5; Italian, French, German, Psychology, Education, History, Fine Arts, Physics, and other academic subjects.

The net mark of each group will be determined by averaging together the net marks of the several subjects comprised therein.

Students who attain a mark not lower than B+ at their final examination will be eligible for honors provided [*a*] that not less than 75% of all required examinations have been taken; and [*b*] that the average mark of each group be not lower than B.

Students who attain the mark B at their final examination will be eligible for honors as above, provided, however, that the average mark of each group be not lower than B+.

GENERAL

Re-examinations taken to make up deficiencies are credited, if passed, with the mark C.

Examinations taken for advanced standing may count toward honors. Where any portion of a subject is passed by examination for advanced standing and subsequently is taken in course, the mark received for the course is counted toward honors.

Highest Honors are awarded to the honor student having the highest average grade.

Honor Students in the Conservatory Course who pursue in the Conservatory a given number of supplementary courses *in addition to those prescribed for graduation*, may be candidates for Advanced Honors. The additional courses taken must entitle the student to a total of not less than twelve semester hours of credit, and an average mark of not lower than B must be attained by examination in each course.

Any of the following courses will be counted toward Advanced Honors: Advanced Harmony; Counterpoint, 1st and 2nd year; Composition, Instrumentation; Advanced Ensemble-Playing; Pianoforte Accompaniment (advanced course); Languages, any courses in Group II; Musical Appreciation and English Literature (in the vocal course only); English and any other Academic Courses; Opera Class (for voice students); School Music (third or fourth year, any courses in Groups II or III, not more than four semester hours of credit); Church Music Courses.

Students who desire to be candidates for Advanced Honors must notify the Dean of the Faculty in writing, not later than May 1st.

Special Honors are awarded in any supplementary subjects to those students who pursue such courses and who attain the mark of A in all the examinations of the respective course.

Honors, Advanced Honors, and Special Honors will be determined by examination marks on record three weeks before Commencement Day in each school year.

COURSES OF STUDY

PIANOFORTE COURSE

INSTRUCTORS

Louis Cornell
Alfred De Voto
Charles F. Dennée
Kurt Fischer
Arthur Foote
Howard Goding
Henry Goodrich
Frederick F. Lincoln
Anna Stovall Lothian
Margaret Mason
F. Addison Porter
Jesus Maria Sanroma
Richard Stevens
Frank S. Watson
Julius Chaloff
Estelle T. Andrews
Marie Audet
Marjorie Church
F. B. Dean
Lucy Dean
George A. Gibson
Douglas Kenney
Lucille Monaghan
Mary L. Moore
Eustace B. Rice
Norine Robards
Donald Smith
Myron H. Whitney
Susan Williams

All candidates for graduation may be required to perform by appointment in a Students' Recital or Advanced Students' Concert at least once in their Junior and twice in their Senior years. In addition, students in the Soloists' Course will be required to perform publicly at least once with the Orchestra and once in Ensemble, and to give one public recital.

In order that students may form a comprehensive idea of the literature of the pianoforte, they are required before graduation to have studied a repertoire averaging eight pieces by composers in each of the following groups:

Bach, Handel, Emanuel Bach, Scarlatti, Rameau, Couperin

Mozart, Haydn, and Beethoven

Schubert, Mendelssohn, Schumann, Chopin, and Liszt

Brahms, César Franck, Rachmaninov, Debussy, and other composers of the modern and ultra-modern school.

OUTLINE OF COURSE
for all candidates for Diplomas

Elementary

New England Conservatory Course, grades 1 and 2. Elements of fundamental technique; finger exercises, scales, studies, development of the trill. Sonatinas, and easy pieces by Bach, Mozart, Haydn, and Schubert.

Intermediate

All forms of technical exercises, scales, arpeggios, double thirds, octaves. Studies by Czerny, Cramer, Clementi. Three-part inventions, and easier selections from the Partitas and the Well-tempered Clavichord of Bach. Variations and movements of sonatas by Mozart, Haydn, Beethoven, and Schubert. Pieces by Mendelssohn, Chopin, Schumann, and later composers.

Advanced

Studies by Moscheles, Chopin, Henselt, and Liszt. At least six preludes and fugues from the Well-tempered Clavichord by Bach. Pieces by Bach (Suites and Partitas), Handel, Mozart, Beethoven, Chopin, Schumann, Brahms, and modern composers. In the Pianoforte Course concertos by Mozart, Beethoven (C major or C minor), Mendelssohn, Grieg, and Weber; and Schumann Konzertstück.

Soloists' Course

In the Soloists' Course one concerto will also be required from each of the following groups:

Group 1. Mozart, Beethoven (G major), Schumann, Chopin.

Group 2. Saint-Saëns (G minor or F major); Liszt, E flat major; Rubinstein, D minor; MacDowell, D minor; Rachmaninov, F sharp minor or C minor; César Franck, Symphonic Variations; or other works of equivalent importance.

Collateral reading recommended: *The Sonata*, Shedlock; *The Beethoven Sonatas*, Reinecke; *The Act of Touch*, Mathay; *Technique and Expression in Pianoforte Playing*, Franklin Taylor; *The Interpretation of Pianoforte Music*, Venable; *The Pianoforte and Its Music*, Krehbiel; *Pedals of the Pianoforte*, H. Schmitt; *Piano Music, its Composers, etc.*, Hamilton; *Mezzotints in Modern Music*, Huneker; *Music of the Past*, Landowska; *The Fundamentals of Music*, Gehrkens; *Touch and Expression in Piano Playing*, Hamilton.

SUPPLEMENTARY SUBJECTS
Preparatory and Intermediate

Two hours weekly

Solfeggio, Harmony, Sight-playing.

One hour weekly

English Literature,* Fine Arts (lectures).

ADVANCED

Two hours weekly

Harmonic Analysis, Theory, Sight-playing (continued). Ensemble-playing. Normal course (*four hours*).

One hour weekly

Musical History* and Musical Appreciation* (lectures).

*Free courses.
For tuition rates, see pp. 89 to 91.

Additional courses of value to the pianoforte student, but not required for graduation:

Counterpoint, Pianoforte Accompaniment, English Composition, English Poetry, Psychology, French and German.

THE ORGAN SCHOOL

INSTRUCTORS

HOMER C. HUMPHREY CARL MCKINLEY ALBERT W. SNOW

The completion of the elementary grade of the pianoforte course, or its equivalent, is required for admission to the Organ School.

OUTLINE OF COURSE LEADING TO THE DIPLOMA IN ORGAN

ELEMENTARY

Fundamental study of manual touch. Pedale technique. Independence of manuals and pedale. Elementary registration. The simpler chorale-preludes (Orgelbüchlein) of Bach.

INTERMEDIATE

Study of manual touch and pedale technique continued. Smaller Bach preludes and fugues, trio sonatas and chorale-preludes. Compositions for church service. Progressive study of registration. Elementary improvisation.

ADVANCED

Greater organ works of Bach, his predecessors and contemporaries. Advanced registration and adaptation of works of foreign composers to American organs. Larger organ works of all schools, including compositions of Widor, Guilmant, César Franck, Saint-Saëns, Vierne. Improvisation continued.

Soloists' Course

Candidates for the soloists' diploma will fulfill the requirements of public performance prescribed on page 17, and must have studied a comprehensive repertory representative of the standard works of organ literature.

Reference works: *Preface to The Organ Works of J. S. Bach*, Widor and Schweitzer; *General Directions for the Interpretation of the Organ Works of J. S. Bach*, Vierne; *J. S. Bach and His Works for the Organ*, Pirro; *The Organ in France*, Goodrich; *Organ Playing*, Hull; *French Organ Music*, and *The Organ Works of Bach*, Harvey Grace; *Zur Geschichte des Orgelspiels*, Ritter.

SUPPLEMENTARY SUBJECTS

Preparatory and Intermediate

Two hours weekly

Solfeggio, Harmony.

One hour weekly

Musical Appreciation,* English Literature (lectures*).

Advanced

Two hours weekly

Theory, Harmonic Analysis, Keyboard Harmony, Counterpoint. Choir-training and service-playing.

One hour weekly

Musical History,* Fine Arts (lectures), Organ-tuning.

* Free courses.

For tuition rates, see pp. 89 to 91.

Additional courses recommended, but not required for graduation: Advanced Harmony, Canon and Fugue, and Instrumentation (second year of the Composition Course), Church Music Courses, Conservatory Chorus, Choral Conducting (see School Music Course), Psychology, French and German.

DIPLOMA IN CHURCH MUSIC

In view of the increasing demand for church organists and choirmasters who are thoroughly instructed in all branches of church music and its administration, the Conservatory offers a comprehensive course leading to the Diploma in Church Music.

The course includes all requirements for the diploma in Organ, together with the following subjects, to be taken in the Junior and Senior years:

Junior Year.

Church History and Liturgy. A study of the history of the Church from the beginning of the Christian Era to the present day. The origin of Liturgy; its evolution, and the application of its principles to contemporary use. The Rev. Benjamin I. Harrison, *two hours weekly, first semester.*

Hymnology. A critical study of medieval and modern hymns, and of hymn tunes of all schools. Mr. Richard G. Appel, *one hour weekly.*

Improvisation. The acquisition of facility in extemporaneous performance, through systematic and practical study. Mr. McKinley, *one hour weekly.*

[**The History of Church Music.**] A review of the successive schools of church music, and study and analysis of their characteristics of composition and performance. The Rev. Walter Williams, *two hours weekly, one semester.*

This course will be omitted in 1932–33.

Senior Year.

Plainsong. The Gregorian system: its history and theory. Plainsong in contemporary use in the Church; its interpretation and accompaniment. Mr. Snow, *one hour weekly.*

Conducting. Special course for choirmasters and choir leaders. *One hour weekly.*

Improvisation. Continued. *One hour weekly.*

Choir-training and Church Service Playing. The function of the organist as leader and accompanist. Hymn-tunes and chants, both Anglican and Gregorian; their performance. A study of the selection of hymns, service music, and anthems; interpretation, and the practical training of a choir. The choral service. Mr. Snow, *two hours weekly.*

The course in Choir-training must be taken by all candidates for the diploma in Organ, as well as by those pursuing the full church music course.

Facilities for Organ Practice

Unusual facilities for organ practice are offered by eleven pipe organs, each with two manuals and pedale, of modern construction, each placed in a well-lighted, sound-proof room. Two complete three-manual organs and one with two manuals, all of modern construction (two with electro- and one with tubular-pneumatic action), and equipped with mechanical accessories, are provided for the instruction rooms, and are also available to advanced students for practice.

The Organ in Jordan Hall

The Jordan Hall Organ, a four-manual concert instrument built by the Skinner Organ Company of Boston, contains seventy-three speaking stops, all manual stops being independent, as well as the most important pedale registers; twenty-five unison and octave couplers; twenty-two manual combination pistons, and twenty-three combination and other mechanical movements, operated by foot-pistons and pedals. The action is electro-pneumatic throughout, and is extended to the console in front of the stage. In tone quality, action and mechanical accessories this organ is completely representative of those modern methods which are consistent with a sound and musical conception of the organ.

Upon request, there will be sent a descriptive pamphlet containing specifications of all the above organs, together with detailed information of interest regarding the Organ Department.

The Carr Memorial Organ

A large room in the new addition has been set apart as a memorial to the late Samuel Carr, Esq., a former President of the Board of Trustees. The room, which is connected with the Organ Department, contains Mr. Carr's fine three-manual residential organ, the gift of Mrs. Carr to the Conservatory; and works from his musical library especially related to the organ and to choral music.

In the finishing of the room the Conservatory is indebted to the generous interest of Mr. Carr's daughter, Mrs. Charles F. Leland. The room is available to students of the Organ Department for small recitals, and to a limited extent as an instruction room for advanced organ students.

VOICE COURSE

INSTRUCTORS

William L. Whitney	Clarence B. Shirley	Alice Huston Stevens
Percy F. Hunt	Zula Doane Saunders	Stella B. Crane
Rulon Y. Robison	F. Morse Wemple	Emily Ellis
Sullivan A. Sargent	William A. C. Zerffi	Gladys Miller

The aim of the Vocal Department is to give its students a proper idea of pure and resonant vocal tone, to develop their capacity for producing such a tone, to strengthen and extend the range of the voice, and to increase its flexibility.

It offers a comprehensive repertoire of such songs in English and other languages as have demonstrated their permanent artistic value, together with the most important arias in oratorios and in Italian, French and German operas. To this end stress is laid upon diction in English, Italian, French, and German.

Candidates for graduation may be required to attend the Conservatory Chorus throughout their course, and to attend the Operatic Class during their Senior year.

Special students (those not pursuing a full graduating course) may register for any study or combination of studies desired.

Candidates for graduation may be required to perform by appointment in a Students' Recital or Advanced Students' Concert at least once in each semester of their Junior and Senior years.

Collateral reading recommended: *Early History of Singing*, Henderson; *The Opera, Past and Present*, Apthorp.

SUPPLEMENTARY SUBJECTS

required for graduation

Note. Students in the Vocal Department are considered as unclassified, until their grade of advancement in voice entitles them to recommendation for admission to the Junior Examination. Candidates for the Junior Examination must have completed the supplementary subjects included in the Preparatory Course. Ordinarily two years will be required for the completion of these subjects.

Preparatory Course

Group I. *Two hours weekly*
Solfeggio, Italian.
One hour weekly
Pianoforte. Chorus* (if required).

Group II. *Two hours weekly*
Solfeggio, Harmony. French Diction.
One hour weekly
Pianoforte. Stage Deportment. Fine Arts (lectures). Normal Lectures (second semester). Chorus* (if required)

Advanced Course

Junior Year

Two hours weekly

Theory. French Diction, or German. Normal (lectures and teaching, *four hours*).

One hour weekly

Pianoforte. Chorus*.

Senior Year

Two hours weekly

German. Normal (lectures and teaching; *three or four hours*).

One hour weekly

Musical History* (lectures). Pianoforte. Chorus.*

*Free courses.

For tuition rates, see pages 89 to 91.

The following courses are not required for graduation in this department, but are recommended as of value to the vocal student:

Musical Appreciation.
English Literature (lectures).
French and Italian Conversation.
English Composition, English Poetry.
Lyric Action and Pantomime.

SOLOISTS' COURSE

Admission to the Soloists' Course will be by examination, which will be given only to students who have already received the diploma for completion of the Teachers' Course.

All candidates for the Soloists' Diploma will be required to attend the Opera Class and the Conservatory Chorus. (For further requirements, see Conservatory Course, p. 17.)

ORCHESTRAL SCHOOL

Stringed Instruments

VIOLIN

INSTRUCTORS

Timothée Adamowski	Richard Burgin	Harrison Keller
Vaughn Hamilton	Paul Fedorovsky	Minot A. Beale
Carl Peirce	Einar Hansen	John D. Murray
Roland Reasoner	Vincent Mariotti	Raymond Orr

All advanced students may be required to participate in the rehearsals of the Orchestra, and to play in the Ensemble and String Quartet classes.

Violin students are required to attend the Preparatory Orchestral Class for at least one school year before entering the Orchestra.

Advanced Violin students may be required to study the Viola.

Before beginning the technical study of the violin, juvenile pupils having no knowledge of the pianoforte should receive at least an adequate preliminary training in all rudimentary matters, such as rhythm, names of tones, major and minor modes, intervals, and staff notation, and should acquire a sufficiently trained ear. Those found deficient or wholly lacking in rudimentary musical knowledge are offered opportunities of acquiring it before receiving instruction on the violin.

VIOLA

Georges Fourel, *Instructor*

A special course in Viola as a Major Subject is offered, similar in general outline and requirements to the Violin course, and leading to the Diploma. The course is recommended to those who desire to pursue the serious study of the Viola as a solo instrument, or to obtain the technical and artistic ability which is indispensable in the symphonic orchestra today.

OUTLINE OF VIOLIN COURSE

Elementary

Scales and finger exercises. Schools and Studies by de Bériot, Alard, Sevcik, Gruenberg, Sitt, Wohlfarth, Depas-Rodin, Winternitz, Kayser, Léonard, Dont, selections from Kreutzer.

Solos by Léonard, Sitt, Gabrielli, de Bériot, David, and others. Sonatas by Corelli, op. 5, Vol. II; Handel, Senallié, Francoeur.

To pass from the Elementary to the Intermediate Grade, a satisfactory performance of the 23d Concerto by Viotti is required.

Intermediate

Scales and arpeggi in three octaves. Studies by Léonard, Campagnoli, all of Kreutzer and Fiorillo. Selections from twenty-four Caprices by Rode.

Students who expect to take the Soloists' Course are required, in the Intermediate Grade, to study all of Rode's Caprices.

Concertos and solos: Mozart in D major; Bach in A minor; Viotti, Nos. 23, 24, 28, 29; Kreutzer, Nos. 13, 18; Rode, Nos. 4, 6, 7, 8; de Bériot, Nos. 6, 9; Vieuxtemps, Rêverie, Morceaux de Salon; Beethoven, two Romanzas; Sonatas by Corelli, op. 5, Vol. I; Tartini, Leclair, Veracini.

Advanced

orchestral course

Scales and arpeggi in three octaves. Studies by Gaviniée and by de Bériot, op. 123, Vol. I; Mayseder. Twenty-four Caprices by Rode.

Concertos and solos: Spohr, 2d and 11th; Viotti, 22d; Kreutzer, 19th; Rode, 11th; de Bériot, 7th; Vieuxtemps, Ballade and Polonaise; Vieuxtemps, one concerto; Godard; Mozart, one concerto; Bach, selections from six Sonatas for violin alone; Paganini, Perpetual Motion; Wieniawski, Légende.

Additional requirements—for Junior Examination: Spohr, concerto No. 2, first movement. For Senior Examination: Bach, Praeludium in E major, and Mendelssohn concerto, first movement.

Soloists' Course

Scales in thirds, sixths, octaves, and tenths. Studies by Gaviniée, de Bériot, op. 123; Vieuxtemps, Mayseder, Wieniawski, Alard, Dancla, Sevcik, Paganini; Bazzini, Etude de Concert in D major.

Concertos: Mendelssohn, Bruch, Beethoven, Brahms; Spohr, 8th and 9th; Bach in E major; Molique in A minor; Wieniawski in D minor; two concertos by Vieuxtemps; Lalo, Symphonie espagnole; Saint-Saëns in B minor; Paganini in D major, first movement; Mozart, one concerto.

Solos: Bach, Chaconne, Praeludium (Sonata in G minor), and a fugue for violin alone; Paganini, Perpetual Motion; Sarasate, Faust Fantasie; Saint-Saëns, Rondo capriccioso; Tartini, Devil's Trill; Wieniawski, Polonaises in A and D.

Reference works recommended: *Precursors of the Violin*, Schlesinger; *Violin Making*, Hart; *Antonio Stradivari*, Hill; *Story of the Violin*, Paul Stoeving; *Geigen und ihre Macher*, Jos. Wasielewski.

SUPPLEMENTARY SUBJECTS

PREPARATORY AND INTERMEDIATE

Two hours weekly

Solfeggio, Harmony, Preparatory Orchestral Class.

One hour weekly

Musical Appreciation,* English Literature* (lectures), Pianoforte.

ADVANCED

Two hours weekly

Harmonic Analysis, Theory. Orchestra (*four hours*).

One hour weekly

Musical History,* Fine Arts (lectures), Pianoforte. Ensemble-playing.* String quartet class.

For tuition rates, see pp. 89 to 91. *Free courses.

Additional courses recommended, but not required for graduation: Counterpoint and Instrumentation; Conducting; English Composition and Poetry; Languages (Italian, French, German).

VIOLONCELLO

INSTRUCTORS

JOSEPH MALKIN VIRGINIA STICKNEY

OUTLINE OF COURSE

ELEMENTARY

Malkin's Fundamental method for Violoncello. Technical exercises by Carl Schroeder; major and minor Scales in two octaves; studies by Dotzauer, and pieces by Goltermann.

INTERMEDIATE

Technical exercises by Cossman; scales in three octaves; progressive Etudes by Malkin, Hegenbart, Grützmacher, and Merk. Pieces by Romberg and Goltermann.

ADVANCED

Studies by Duport, Servais and Malkin. Sonatas by J. S. Bach for violoncello alone. Concertos by Romberg, Davidoff, Servais, Popper, Goltermann.

SOLOISTS' COURSE

Concertos by Saint-Saëns, Lalo, Haydn, Dvořàk, d'Albert, Schumann. Sonatas by Locatelli and Boccherini. Concert pieces by Klengel, Tchaikovsky, Davidoff, Popper, Malkin.

Prescribed supplementary studies the same as in the Violin Course. [See also additional courses recommended, but not required for graduation.]

CONTRABASS

MAX O. KUNZE, *Instructor*

OUTLINE OF COURSE

ELEMENTARY

First part of Warnecke's New Method of Double Bass Playing. Finger exercises and scales, Simandl's Etudes.

INTERMEDIATE

Hause's Vorzügliche Uebungen, bowing and wrist exercises. Twelve Etudes by Libon. Orchestral parts of Overtures and Symphonies played by the Orchestra.

ADVANCED

Part II of Warnecke's Double Bass Method. Simandl's arrangement of Kreutzer's Violin studies. Contrabass parts of Beethoven symphonies, Wagner operas, and Symphonic Poems by Richard Strauss. Solos by Sturm, Laska, Goltermann and Bottesini.

The supplementary subjects required for graduation are the same as in the Violin course, omitting the Preparatory Orchestral, Ensemble, and String Quartet classes.

HARP

BERNARD ZIGHERA, *Instructor*

OUTLINE OF COURSE

ELEMENTARY

Technical exercises by Victor Coeur, Holy (part I). Etudes by Larivière, Bochsa, Nadermann, Godefroid, Schuëcker. Pieces by Godefroid, Grandjany, Hasselmans, Oberthur, Parish-Alvars, Renié, Tournier, Zabel.

INTERMEDIATE

Technical exercises by Victor Coeur, Holy (part II). Etudes by Bochsa, Nadermann. Pieces by Brahms, Bach, Debussy, Fauré, Grandjany, Handel, Haydn, Hasselmans, Holy, Mendelssohn, Parish-Alvars, Pierné, Renié, Saint-Saëns, Tournier. Ensembles with harp.

ADVANCED

Etudes by Bochsa, Dizi, Czerny-Vitzthum. Pieces by Albeniz, Bach, Busser, Couperin, Chopin, Debussy, Ducasse, Fauré, Gaubert, Goossens, Mozart, Pierné, De la Presle, Renié, Rousseau, Salzedo, Tournier, Prokofiev, A. Bax, Roussel. Solos with orchestra by Debussy, Dubois, Pierné, Ravel, Tournier, Widor. Orchestra parts; ensembles with harp.

The supplementary subjects prescribed for graduation are the same as in the Violin course, omitting the Preparatory Orchestral, Ensemble, and String Quartet classes.

ORCHESTRAL WIND INSTRUMENTS

INSTRUCTORS

Georges Laurent, *Flute*
Clément Lenom, *Oboe and English Horn*
————, *Clarinet*
Boaz Piller, *Bassoon*
Georg Boettcher, *French Horn*
L. Kloepfel, *Trumpet*
Jacob Raichman, *Trombone*
Max O. Kunze, *Tuba*

All the above Faculty are present or past members of the Boston Symphony Orchestra. The classes afford opportunity for the serious and thorough technical study necessary to the fulfillment of the exacting modern requirements for soloists and orchestral players. When sufficiently advanced, the student may receive in the Conservatory Orchestra the practical training necessary to fit him for membership in a Symphony or Opera orchestra of the first rank. In several of the wind instrument sections of the Conservatory Orchestra students are coached during rehearsals by their instructors, thus gaining invaluable experience.

All advanced students may be required to play in the Conservatory Orchestra, or in the Orchestral Class, and to attend the Ensemble Class of their respective group, wood-wind or brass.

SUPPLEMENTARY SUBJECTS

required for graduation

Preparatory and Intermediate

Two hours weekly

Solfeggio, Harmony, Orchestral Class.

One hour weekly

Musical Appreciation,* English Literature* (lectures). Pianoforte.

Advanced

Two hours weekly

Harmonic Analysis, Theory, Orchestra* (*four hours*).

One hour weekly

Musical History,* Fine Arts (lectures), Ensemble-playing, Pianoforte.

For tuition rates, see pp. 89 to 91.

Additional courses recommended, but not required for graduation:
Counterpoint and Instrumentation.
Conducting.
Band Instrumentation.
English Composition, English Poetry.
Languages (Italian, French, German).

*Free courses.

BAND AND PERCUSSION INSTRUMENTS

INSTRUCTORS

Bernadette Giguere, *Clarinet and Saxophone*
Louis Kloepfel, *Trumpet, Cornet, and Flügelhorn, Alto, Baritone, and Euphonium*
Max O. Kunze, *Tuba*
Frank V. Russell, *Tympani and Percussion Instruments*

THE CONSERVATORY BAND

Mr. Kloepfel, *Conductor*

In recognition of the widespread interest throughout the country in the organization of wind bands in schools and commercial organizations, and also for their maintenance upon high standards of instrumentation, repertoire, and artistic performance, the Conservatory provides a complete wind band, with weekly rehearsals under experienced direction. This organization affords efficient training to players of band instruments, and to student conductors.

The instrumentation of the band is as follows: Two flutes (including piccolo), two oboes, two E♭ clarinets, ten B♭ clarinets, two bassoons, alto and tenor saxophones, four cornets, six trumpets, four trombones, two flügelhorns, four French horns, one tenor, one baritone, two tubas, tympani, two snare drums, bass drum, and other percussion.

THE PREPARATORY ORCHESTRAL CLASS

Mr. Reasoner, *Conductor*

This class provides not only practice in sight-reading, but also the technical preparation requisite for admission to the Conservatory Orchestra. Through the medium of the standard orchestral works chosen for study, students of violin and viola are given thorough instruction in the general principles of bowing and fingering, and practice in rhythm, attack and nuance, while experience is afforded in playing under a conductor.

All intermediate violin pupils may be required to attend the Class.

All violin pupils must attend the Preparatory Orchestral Class for at least one school year before being eligible to the Conservatory Orchestra.

THE ORCHESTRAL CLASS

Mr. Findlay, *Conductor*

The Orchestral Class meets a growing demand for instruction in the artistic management of small orchestras. In instrumentation it corresponds to the complete theatre orchestra, and special attention is given to the selection and performance of a suitable repertoire, of high standard.

This class is a valuable adjunct to Courses 1 and 3 in Conducting offered in the Department of School Music, as it exemplifies the instruction there given in organization and training, and in the selection and performance of repertoire. Concerts are given from time to time, often with student-conductors. In addition to the works performed in these concerts, many others are studied in rehearsal. Students pursuing Conducting 3 are required to attend the rehearsals of the Orchestral Class, and when called upon, to conduct the class, thus gaining practical experience in a field which is constantly being developed more widely in connection with the supervision and teaching of School Music.

THE CONSERVATORY ORCHESTRA

Conductor, The Director

The Conservatory Orchestra of eighty-five members was organized in its present form in 1901, since which time it has given an average of six to eight concerts each year, in which members of the Faculty and advanced students in the pianoforte, violin, voice, organ, and other departments appear as soloists. (See Appendix, Conservatory concerts.)

The Orchestra is composed of students and members of the Faculty, and is constituted as follows:—

Sixteen first violins, fourteen second violins, ten violas, ten violoncellos, six contrabasses, three flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, contra-bassoon, four horns, four trumpets, three trombones, bass tuba, two harps, tympani, and all percussion instruments. Other instruments are added as required.

Three rehearsals are held weekly for all members; one for wind instruments, one for stringed instruments, and two for the full orchestra. All advanced students in the string and wind instrument courses of the Conservatory are required to play in the orchestra; and outside students of ability may also be admitted to vacancies, on payment of a nominal fee.

Advanced students, whether in the Conservatory Course or Special Students, may rehearse concertos and arias with the orchestra, and may be admitted to performance in concert.

Students in composition may have their works rehearsed, and performed, if found worthy.

This orchestra affords training and routine which are indispensable to the experienced orchestral player, and many of its former members are now filling positions in the Boston Symphony and other prominent orchestras of the United States.

THEORETICAL SUBJECTS

SOLFEGGIO

INSTRUCTORS

Clément Lenom — Francis Findlay — Alice E. Whitehouse
Clara L. Ellis — Marcel Lannoye

Solfeggio 1a

Rhythmic notation; measure; figures derived by combination and division of simple units, normally and abnormally; three against two. Tonal notation and relations; intervals and inversions; chromatic alteration; enharmony; triads; diatonic scales; tonality; signatures. Music reading, writing; dictation, rhythmic and melodic.

Text-book: *Thirty Lessons in Solfeggio*, Clément Lenom. *Etudes de Solfège, Book I*, Colomer; *Rhythm by Solfeggio*, Clément Lenom.

Solfeggio 1b

Principal combinations and divisions of simple and compound measure, normal and abnormal. Two against three; four against three. Irregular measure. Intervals, triads, seventh chords; inversions. Chromatic notation; all chromatic scales. More advanced music reading and writing; dictation: rhythmic, melodic, harmonic.

Text-book: *Thirty Lessons in Solfeggio*, Clément Lenom. *Exercises journaliers de Solfège, Part I*, Paul Rougnon. *Etudes de Solfège, Book II*, Colomer.

Solfeggio 2a

Complicated rhythms. More advanced tonal relations. Studies involving C, F and G clefs. Seventh chords and inversions. Change of measure and of tempo. Melodic and harmonic dictation; transcription.

Studies in Solfeggio, G. W. Chadwick; *Eighty-five Reading Exercises in the F, C and G Clefs, preparatory to the study of Transposition*, Clément Lenom.

Solfeggio 2b

Rhythmic training extended. Seventh chords completed. Altered chords. All clef positions. Change of clef, transposition. At the completion of the course, students will be required to read fluently with all clef positions, and to transpose with facility.

Studies in Solfeggio, Book II, G. W. Chadwick; *Solfèges manuscrits*, op. 33 (*1 and 2*), Lavignac.

THEORY

INSTRUCTORS

FREDERICK S. CONVERSE WARREN STOREY SMITH

NORINE ROBARDS

This course summarizes the knowledge necessary to every teacher and professional musician. It enables the student to analyze intelligently the form of the music which he plays and teaches, and provides the necessary foundation in whatever field he may afterwards enter, whether of teaching or of artistic performance. It is also indispensable to those who intend to study composition. The lecture courses in Musical History and Musical Appreciation are designed to supplement the work of the Theory course.

Admission to the Theory course will be granted only to students who have completed at least the first year of the course in Harmony.

Theory 1a

Acoustics; musical terminology; notation; ornamentation; the Gregorian modes. Analysis of musical forms, including the song forms. Description of orchestral instruments, and practical work in elementary orchestration.

Theory 1b

Sonata form; the symphony, fugue, and larger vocal forms.

Text-book: *Theory of Music*, Elson.
Reference works recommended: *Sound*, Tyndal; *Science of Musical Sound*, Miller; *Sensations of Tone*, Helmholtz; *From Song to Symphony*, Mason; *Music in the History of the Western Church*, Dickinson; *Gregorian Accompaniment*, Niedermeyer; *Musical Form*, Cornell; *Musical Ornamentation*, Dannreuther; *Musical Dictionary*, Elson; *Grove's Dictionary of Music and Musicians.*

HARMONY AND HARMONIC ANALYSIS

INSTRUCTORS

FREDERICK S. CONVERSE
ARTHUR M. CURRY
HOMER HUMPHREY
MARGARET MASON
CARL MCKINLEY
HARRY N. REDMAN
WARREN STOREY SMITH

HARMONY

The course in harmony covers two years, and is required of all students in the Conservatory Course except those in the Vocal Course, for whom a special one-year course is prescribed.

The text-book is *Harmony*, by G. W. Chadwick. Before taking up the study of harmony the student will have completed the first semester of the Solfeggio course, or at least must possess a rudimentary knowledge of the intervals, scales, and chords given in the introduction to the text-book.

From the beginning of the harmony course, as preparation for the class work, the student is required to harmonize, with the principal triads of the scale, melodies in the soprano and figured and unfigured basses. The class work includes the correction of such exercises, and the working out of others on the blackboard under the supervision of the instructor; together with such work at the keyboard as is prescribed, including the playing of cadences and the harmonization of scales and simple melodies, leading eventually to modulation.

Harmony 1a

All triads in major and minor modes, and dominant sevenths and their inversions. Dispersed harmony. *Two hours weekly.*

Harmony 1b

An introduction to counterpoint; passing-tones; contrapuntal treatment of the harmonic material of Harmony 1a. Alternate lessons will be devoted to keyboard work covering the same material. *Two hours weekly.*

Harmony 2a

Dominant ninth and secondary seventh chords, with their inversions; modulation by dominant seventh chords and by related triads; secondary seventh chords in sequence. Non-harmonic tones; the figured chorale. *Two hours weekly.*

Harmony 2b

Augmented and altered chords, enharmonic changes; irregular resolutions of the dominant seventh; modulation concluded. Melodic figuration, accompaniments. Contrapuntal figuration of the chorale. *Two hours weekly.*

Text-books: *Harmony*, Chadwick; *Additional Exercises*, Cutter. Recommended for reference: *Rudiments of Music*, Kitson; *Elementary Harmony* and *Additional Exercises*, Kitson; *Harmony; Its Theory and Practice*, Prout; *Harmony*, Stainer; *Modulation*, Foote.

Keyboard Harmony

A special course in keyboard harmony supplementing the work of the Harmony course, is required of all candidates for graduation in Organ and Church Music, and is recommended to other students who have completed the first year of the harmony course. Mr. McKinley, *one hour weekly throughout the year.*

Advanced Harmony

The figured chorale, continued; polyharmony, theory of polyharmony and atonality; the whole-tone scale. Analysis of modern works. Practical work in keyboard harmony. Mr. Converse, *two hours weekly.*

HARMONIC ANALYSIS

The course in Harmonic Analysis, which is preceded by the Harmony Course, covers one year, and is required of all candidates for graduation in any instrumental course. Harmony is here discussed from the standpoint of the composer, in its application to effective musical form. This course is invaluable to all students who expect to become teachers in any musical field, as it enables them to explain in all its details the harmonic structure of musical compositions.

Among the composers whose works are thus analyzed are Bach, Schumann, Chopin, Wagner, and Cèsar Franck. *Two hours weekly.*

COUNTERPOINT

INSTRUCTORS

Frederick S. Converse Arthur M. Curry Carl McKinley
Warren Storey Smith

Counterpoint 1

Simple Counterpoint and Imitation, strict and free, in two, three, four, five, six, and eight voices. Elementary work in Canon and Fugue. *Two hours weekly.*

Counterpoint 2

Double Counterpoint, Canon and Fugue. *Two hours weekly.*

Recommended for reference: *Counterpoint*, Bridge; *Modern Counterpoint*, Jadassohn; *Fugue, Fugal Analysis*, Prout; *Fugue*, Higgs; *Fugue*, Gédalge; *Applied Strict Counterpoint*, and *Invertible Counterpoint and Canon*, Kitson; *Contrapuntal Technique in the Sixteenth Century*, Morris; *Counterpoint and Fugue*, Dubois; *Counterpoint*, Cherubini.

THE COMPOSITION COURSE

INSTRUCTORS

Counterpoint: Mr. Converse, Mr. Curry, Mr. McKinley, Mr. Smith.
Canon and Fugue, Instrumentation, and *Composition:* Mr. Converse, Mr. McKinley.

Students may be admitted to the Composition Course who can pass an examination in Solfeggio and Elementary Pianoforte, or some orchestral instrument, and who have completed the courses in Harmony and Theory.

For admission to any of the advanced grades an examination on the contents of the preceding grades or their divisions must be passed.

For the completion of the full course in Composition as hereinafter outlined, the Conservatory offers the Diploma in Composition.

Students not pursuing the full course for graduation in Composition will be admitted to any of the courses, if qualified, as Special Students. From such students outside work is not insisted upon.

OUTLINE OF COURSE

First Year

Counterpoint 1

Simple Counterpoint and Imitation, strict and free, in two, three, four, five, six, and eight voices. Elementary work in Canon and Fugue. *Two hours weekly.*

Composition 1 (*Elementary*)

(a) The structural designs of musical composition. Figure and motive; the phrase; cadences; the period form; the song forms. *First semester, two hours weekly.*

(b) Free composition in the smaller vocal and instrumental forms. Elementary Instrumentation. Score-reading. *Second semester, two hours weekly.*

Harmonic Analysis, Musical History 1, Musical Appreciation.

Second Year

Counterpoint 2

Double Counterpoint, Canon and Fugue. *Two hours weekly.*

Composition 2

Free Composition in the larger forms. *Two hours weekly.*

Students in the second year of the Composition Course are required to study Tympani and Percussion Instruments, and when prepared, to play in the Orchestra or Orchestral Class.

Musical Form, English Literature (lectures), **Fine Arts 1.**

Third Year

Instrumentation 1

Arrangements and compositions for large and small orchestra. Score-reading and playing, Conducting.

Composition 3

Composition for large and small Orchestra, Chorus, etc.

English 4 (or 3)

Students of composition who wish to equip themselves as Conductors will be given an opportunity for such preparation.

Students in advanced composition may have their compositions rehearsed by the Orchestra or by the Ensemble Class, and, if found worthy, publicly performed.

Reference works in Instrumentation: *Orchestration*, Forsyth; *Principles of Orchestration*, Rimsky-Korsakov; *Technique of the Modern Orchestra*, Widor; *Traité nouveau d'Instrumentation*, Gevaert; *Practical Instrumentation*, Hofmann; *Instrumentationslehre von Hector Berlioz*, Richard Strauss.

REQUIREMENTS FOR GRADUATION

The candidate is required to offer:

Strict Composition:

A figured chorale in four part florid (free) counterpoint.

Two part canons in the octave, fifth, seventh, second, and third, with one or more free accompanying parts.

A real fugue (*fuga reale*) in two parts, for pianoforte or strings.

A three-part tonal fugue for pianoforte or organ.

A four-part fugue, either tonal or real, for voices, with accompaniment of organ or orchestra.

Free Composition:

A motet, madrigal, or part-song, in any number of voice parts, for unaccompanied chorus.

The first movement of a Sonata for pianoforte, with or without other instruments; or of a Trio, Quartet or Quintet for pianoforte and strings, or for strings alone.

An arrangement for full orchestra of a given selection.

A concert (or church) work for chorus and orchestra, with or without solos, or a concerto for pianoforte, violin or violoncello with orchestra.

The examples in free composition may be offered at any time during the course. Additional compositions in any form will be considered on their merits and may count for honors.

All compositions offered must be satisfactory in respect of musical content and workmanship.

All examples and compositions offered must be handed in to the Dean of the Faculty not later than May 1.

SUPPLEMENTARY COURSES

PIANOFORTE SIGHT-PLAYING

INSTRUCTORS

GEORGE GIBSON DOUGLAS KENNEY DONALD SMITH

This course is open to pianoforte students above the grade of Intermediate A, who have acquired a knowledge of solfeggio at least equivalent to the work of the first half year in that subject.

Adequate performance of any musical composition, from the standpoint of technique alone, demands accurate observance not only of the position of the notes on the staff, but as well of the exact values of notes and rests, of indications of tempo and phrasing, and of all marks of expression. To enable the student to read with accuracy and musical understanding is the object of this course.

Lessons are given in small classes.

OUTLINE OF COURSE

P. S. P. 1 (*first year*) Elementary pieces; abbreviations and ornaments; sonatas by Haydn and Mozart, and miscellaneous pianoforte works.

P. S. P. 2 (*second year*) Pieces of more advanced grade of all schools; Beethoven sonatas. Song accompaniments; transposition.

PIANOFORTE ACCOMPANIMENT

HENRY GOODRICH, *Instructor*

The material for the course is chosen from the standard concert and recital repertoire of songs and arias, and solos for orchestral instruments. Pupils are given thorough instruction in the principles and practice of the art of accompaniment, and in interpretation. Actual practice is afforded both in the class and in the recitals and public concerts of the Conservatory.

OPERA CLASS

Under the Supervision of THE DIRECTOR

This course offers to the advanced student of voice professional training as important to the concert soloist as it is indispensable to the opera singer. The course, which includes classes in interpretation, action, and ensemble, leads to public performance with complete scenic and orchestral resources.

Thorough fundamental training is assured in each successive phase of the course. The works studied are chosen from such standard operas

in Italian, French, German, and English as may be best adapted to the student; individual work necessary to the learning of the rôles is accompanied and supplemented by general class instruction; and the ensemble class provides opportunity for the preparation of single scenes and acts. For their rehearsal and performance the assistance of the Conservatory Orchestra and the complete equipment of the Jordan Hall stage offer every advantage.

All candidates for the soloists' diploma in Voice are required to attend the class for at least one year. With the approval of their instructors in voice, other students of the Conservatory may also be admitted; and, at the discretion of the Director, outside students also may be received.

ENSEMBLE COURSES

Of all the advantages which the Conservatory system of music study offers none is more important than the opportunity for ensemble playing. Uniting, as it does, courses of instruction upon all instruments, the Conservatory is enabled to offer to students of pianoforte, violin, and violoncello, and of other orchestral instruments, exceptional facilities for practice in ensemble playing, in class and in public performance.

ENSEMBLE CLASSES FOR STRINGED INSTRUMENTS AND PIANOFORTE

JOSEPH MALKIN, *Instructor*

The study of the classic and the modern repertoire of chamber music, including sonatas and trios, quartets, and works for larger combinations of instruments, with and without pianoforte, is a refining and educating influence of inestimable value. Reference to the works performed will show how extensive is the scope of the work done in this course; and this list necessarily includes only a portion of the compositions actually studied in the classes. (See Appendix.)

Attendance upon this course is obligatory for all members of the Senior Class in pianoforte, violin, viola, and violoncello. It is also open to pianoforte students in the Intermediate and Advanced grades, whether in the Conservatory Course or special students. The course is also open to post-graduate students for advanced work.

At the end of each school year Special Honors in Ensemble are given to all students who receive a mark of A for their work during the entire year.

Classes meet for one hour weekly, each class comprising six pianoforte students, with the students of stringed instruments necessary for the works to be studied.

Quartet Class

This class affords training and experience in the most exacting field of all ensemble playing. As in the Ensemble Classes, the repertoire studied is chosen from the standard classical and modern works for trio, quartet, and quintet, of stringed instruments. All candidates for graduation in the Violin, Viola, and Violoncello Courses are required to attend this class for one year. *One hour weekly.*

THE DIPLOMA IN ENSEMBLE-PLAYING

Students of Violin, Viola, and Violoncello who evince exceptional aptitude for the work may pursue a special course leading to the Diploma in Ensemble-playing. Admission to the course will be by examination, and all candidates for the Diploma must attend the Ensemble Classes for at least three years, and the Quartet Class for not less than two years. They must fulfill all the other requirements for graduation in their respective instrument in the Orchestral Course; they must have studied the following works, or their equivalent, and be prepared satisfactorily to pass examination on performance of one concerto and one sonata:

(Violin) Concertos by Beethoven or Brahms; Bach E major or Spohr No. 8; Saint-Saëns B minor or Lalo, Symphonie espagnole. Sonatas: Beethoven F major or C minor, or Brahms A major or D minor; and one by Grieg, Fauré, César Franck, d'Indy, or Respighi.

(Violoncello) Concertos: Lalo, Saint-Saëns, or Haydn D major. Sonatas: Beethoven A major, Brahms E minor or F major, Saint-Saëns C minor, Grieg, or Pizzetti.

(All candidates) One of the Beethoven quartets op. 59.

ENSEMBLE CLASSES FOR WOOD-WIND INSTRUMENTS

Mr. Lenom, *Instructor*

Special classes, similar to the classes for stringed instruments, are formed for the study of ensemble music for wood-wind instruments. In these classes the wind parts of orchestral compositions rehearsed by the Conservatory orchestra are also studied, thus giving the students of wind instruments unusual advantages for artistic development. *One hour weekly.*

BRASS ENSEMBLE

Mr. Kloepfel, *Instructor*

A special class is provided to offer to sufficiently advanced players of brass instruments thorough training in ensemble. Special attention is given to tone-quality, precision, phrasing, expression, and balance, with extended practice in transposition and in sight-reading. The class is large, and comprises all brass instruments in contemporary use. It is of value to all orchestral and band players, as well as to students intending to become band leaders. Public concerts are given (see Appendix). *One hour and a half weekly.*

THE NORMAL DEPARTMENT

The Normal Courses in Pianoforte and Voice give students in the Conservatory Course an opportunity to gain practical experience in the art of teaching.

After a course of preliminary lectures and demonstrations by the Supervisors, the student gains actual experience by teaching a class of young pupils for two or more years. This teaching is under the observation and direction of the Supervisors, who are members of the Faculty, and by whom examinations are given at stated periods.

All candidates for the Diploma in the Teachers' Course are required to take the full Normal Course in their respective division. They are required to teach two hours each week, in addition to attendance at weekly teachers' meetings, during a period of thirty weeks each year; and to prepare public and private demonstrations as called for by the Supervisors.

Special Students are admitted to the Normal lectures, and to the classes as observers. They are not allowed to teach, except by special permission of the Director.

No certificates are given in the Normal Department, except by vote of the Directory Committee.

THE NORMAL CLASSES

These classes are formed of young pupils, residents of Boston and the immediate vicinity, who possess musical ability. A large number of young people thus acquire, at a nominal expense, the rudiments of a musical education sufficient to fit them later to enter the regular courses of the Conservatory, while their instruction by the student teachers in the Normal Department affords the latter unusual opportunity for practical experience.

PREPARATORY CLASSES

All pianoforte and voice students intending to be candidates for the Junior Examination in any year, must attend a preparatory class beginning with the second semester in the *preceding* school year.

PIANOFORTE NORMAL COURSE

Henry Goodrich, *Supervisor*
Clara L. Ellis, Norine Robards } *Assistants*

Before they will be allowed to teach a class in this department, students must have completed the work of the intermediate grade in Pianoforte and have passed the Junior Examination.

OUTLINE OF COURSE

Junior Year

Lectures

(See Course in Pianoforte Pedagogy, p. 53, required of all Juniors.)

Teaching

Student teachers take full charge of classes formed of school children between the ages of eight and fifteen years. *Two hours weekly.**

Teachers' Meetings. *One hour weekly.**

In these meetings a plan of work for the week is laid out, general questions of pedagogy are considered, and the results of the past week are discussed and criticised.

General Class. *One hour weekly.**

These classes are conducted by student teachers. The subjects taught are:

Musical Appreciation—in which the form, phrasing and the general structure of musical composition are explained, together with the musical content.

Solfeggio—including notation, ear training, sight singing and memorizing, rhythm, intervals, and scale and chord formation.

Rhythmic drill—in which rhythmic feeling, time beating, and note values are taught through action.

Experience for the children in playing before an audience is given each week.

Senior Year

Teaching

As in first year. *Two hours weekly, throughout the year.*

Teachers' Meetings

For second-year teachers. *One hour weekly.**

General Class

As in first year, for second-year teachers. *One hour weekly.**

Reference books: *Some Essentials in Teaching Music,* Frank Damrosch; *Piano Teaching and Its Principles,* Hamilton; *The Art of Reading, The Art of Writing,* Quiller-Couch; *Rhythm, Music and Education,* Jacques-Dalcroze; *Music as an Art and a Language,* Spalding; *The Complete Book of the Great Musicians,* Percy Scholes.

VOCAL NORMAL COURSE

Mr. Shirley, *Supervisor*

This course covers the last two years of the full course for graduation for all candidates for the Teachers' Diploma in Voice.

*Beginning after the Junior Examination.

OUTLINE OF COURSE

Junior Year

Lectures

Vocal physiology, theory of voice and vocal method. *One or two hours weekly, first half-year.*

All voice students intending to be candidates for the Junior Examination must attend these lectures from the beginning of the first semester.

Teaching

Actual practice in teaching is obtained under the direction of the Supervisor, who attends the classes personally and gives suggestions and criticisms. *Two hours weekly, beginning after the Junior Examination.*

Teachers' Meetings

At these meetings, which all students in the department are required to attend, the voices of a selected class of not more than three pupils are criticised, and example lessons given, thus affording the students an opportunity to become familiar with the different voice conditions in the department, and to hear the judgment of the Supervisor on the work done. *One hour weekly, beginning after the Midyear Examination.*

Senior Year

Lectures (*as in Junior year*)

With the approval of the Supervisor, students who have obtained a mark not lower than B+ by examination on the lectures attended during the Junior year, and who pass satisfactorily a special demonstrative examination, may be excused from further attendance. Those who have attained a lower mark will pursue the course as in the first year.

Teaching

Continued throughout the year. *Two hours weekly.*

Teachers' Meetings

As in first year. *One hour weekly, second half-year.*

Reference books recommended: *Hints on Singing,* Manuel Garcia; *The Voice,* Miller; *Voice Production in Speaking and Singing,* Mills; *Voice Building and Tone Placing,* Holbrook Curtis; *Resonance in Speaking and Singing,* Fillebrown; *Your Voice and You,* Clara Kathleen Rogers; *How to Sing,* Lili Lehmann.

Note: See Conservatory Teachers' Bureau, p. 82

LECTURE COURSES

Every student registered in the Conservatory, in any department, has the privilege of attending, without fee, the following lectures:

Musical History 1

These lectures present a general survey of the progress of music from its primitive beginnings to the complicated tonal structures of the present day. The syllabus of the lectures contains blank pages to be filled by the student with an elaboration of the notes made in the lecture hall and with material gleaned from the suggested supplementary reading. Mr. Smith, *Mondays at one o'clock.*

> Reference books: *A History of Music*, Stanford and Forsyth; *The History of Music*, Pratt; *The Oxford History of Music; The Evolution of the Art of Music*, Parry.

Musical Appreciation

These lectures include analysis and discussion of all forms of musical composition; consideration of the orchestra as a unit, and demonstrations of all orchestral instruments by the respective members of the Faculty or of the Boston Symphony Orchestra, the lecturer giving the history and illustrating the use of each instrument in orchestral composition. This course is of special value to students of composition and instrumentation. Mr. Converse, *Thursdays at one o'clock.*

> Recommended for collateral reading: *Music as an Art and a Language*, Spalding; *Musical Appreciation*, Hamilton; *Beethoven and His Forerunners*, Mason; *Modern French Music*, Hill; *The Scope of Music*, Buck; *The Growth of Music*, Colles; *The Opera, Past and Present*, Apthorp.

English Literature

The course for 1932–33 will comprise a series of lectures on modern drama in all countries. The inception of the "New Theatre" movement in England will be traced through the works of Pinero, Jones and Bernard Shaw. The influence of Ibsen and his followers on the continent will be studied. The chief masterpieces of contemporary playwrights, especially in England and America, will be analyzed, with liberal readings from the original. The works of modern writers such as O'Neill, Molnar, and Pirandello may be used as topics for reports in required collateral reading. T. H. Dickinson's *Chief Contemporary Dramatists* is the text-book. Mr. Furness, *Tuesdays at one o'clock.*

Pianoforte Pedagogy

Survey of technique (relaxation, arm-weight, finger-training, scales, arpeggios, double thirds, sixths, octaves, chords); good and bad habits, fingering. Phrasing and slurring; uses of the three pedals; touch (staccato, legato); rhythmical problems; how to learn to play expressively; the teaching of children. This is all with special reference to teaching. Mr. Foote, *one hour weekly for ten weeks, first half-year.*

All pianoforte students intending to be candidates for the Junior Examination in any school year must attend these lectures from the beginning of the first semester.

A fee of ten dollars will be charged for this course to students not pursuing the full Pianoforte Normal Course.

Fine Arts

Outline of course on page 76.
For tuition, see page 91.

CHILDREN'S CLASS

Under the direction of Ruth Conniston-Morize, a special class for young children will meet on Saturday mornings beginning early in October. The work of the class will stress the cultivation of rhythm through the singing of French folk-songs, Noëls, hymns, and marching songs, with games and dances, the simple action of which will later develop along the lines of folk-dances and the larger form of pageantry.

A special pamphlet of information regarding this course will be sent upon application to the General Manager.

DEPARTMENT OF SCHOOL MUSIC

FRANCIS FINDLAY, *Supervisor; School Music, Conducting, and Instrumentation*
HARRY E. WHITTEMORE, *Practice Teaching, and Special Subjects.*

The full course offers properly qualified students thorough technical preparation for positions as Supervisors of School Music and as Teachers of Music in Grade and High Schools. The course requires four years for its completion, when the Diploma in School Music will be granted to those students whose record is satisfactory.

At the completion of any year of the course students will be entitled to receive a statement of the subjects actually pursued thus far, with a record of their examination marks.

ENTRANCE REQUIREMENTS

In general education, completion of a standard four-year high school course or an equivalent course taken in an approved secondary school.

> Application for admission to the course must be made upon a blank form which may be obtained from the General Manager's office. This application, which must be filed with the Dean of the Faculty before the beginning of the academic year, must be accompanied with an official transcript of scholastic record.

An elementary knowledge of pianoforte or of some orchestral instrument.

The possession of an agreeable speaking and singing voice, and of an adequate sense of pitch and rhythm.

> For conditions of advanced standing, which will be granted only for designated courses in Groups I and II, see pp. 19 and 64.

With the approval of the Supervisor of the Department students may be admitted as special students to separate courses; but such students will not be eligible for the Conservatory diploma in School Music.

In exceptional cases, and subject to the approval of the Supervisor, students who by reason of their Conservatory record are entitled to credit for a sufficient number of courses of the first year, or who may obtain Advanced Standing under the conditions set forth on Page 19 of the Catalogue, may be admitted to the second year of the course, and permitted to make up deficiencies within the year. In all such cases personal application must be made to the Dean of the Faculty.

Graduates of the Conservatory in a course in Applied Music or in Composition, who will already have completed all or nearly all the courses prescribed in Group I of the School Music Course, may complete the latter Course in two years by adding to the other work regularly prescribed for the third year the courses of the first two years in Groups II and III not already taken. Students intending to avail themselves of this privilege after graduation should confer with the Dean of the Faculty as early as possible in their Senior year.

FINAL REQUIREMENTS FOR GRADUATION

Ability to play at sight Pianoforte accompaniments corresponding in difficulty to those found in standard school music material.

Sufficient knowledge of the voice of child, adolescent, and adult, to insure successful dealing with the vocal problems of elementary, intermediate, and high school.

Ability to sing with acceptable voice, intonation, and interpretation.

A thorough understanding of the principles of psychology and pedagogy involved in teaching music.

A comprehensive knowledge of the principles of the technique of all families of orchestral instruments.

Ability to conduct chorus and orchestra.

A clear understanding of the various plans of school music in use today, and a conception of a definite, concrete plan for personal use.

Ability to teach, supervise, plan and organize work for various types of school and community.

> Special credit, not to be obtained by admission to advanced standing, will be given for successful work in courses additional to those prescribed, viz.: Advanced Harmony, Counterpoint, Instrumentation and Arranging, and Languages; and in Applied Music in advance of requirements.

The Diploma in School Music will be granted to those students who, having passed the entrance requirements, pursue successfully all the prescribed courses; who pass the required examinations therein, unless excused by admission to advanced standing; and who meet the requirements for graduation above specified.

SPECIAL STUDENTS

Special students, and those regularly enrolled in the Course who do not meet the final requirements for graduation, may receive, at the conclusion of their work in the Department, a statement of the courses pursued.

Attention is called to the excellent opportunity offered by the Conservatory for special study preparatory to teaching and supervising instrumental

music in schools. The courses in Conducting and in Instrumentation 2, supplemented by courses in theoretical and applied music, particularly orchestral instruments, provide training in the practical phases of this work. In addition to these courses, students may elect to take the academic studies necessary to meet state requirements for teaching positions. Special students in this, as in other special fields of public school music, should confer with the Supervisor of the Department in order to plan their work in the most effective way. (See Conservatory Teachers' Bureau, p. 82.)

OUTLINE OF COURSE

NOTE.—Pianoforte, Organ, Voice, and any Orchestral Instruments are designated collectively as Applied Music. At the beginning of the course each student will choose one of these three, subject to the approval of the Supervisor and of the Dean of the Faculty, as a Major (in applied music) to be pursued throughout three of the four years of the course. Of the two remaining subjects one will be pursued for two years, and the other for one year.

FIRST YEAR

GROUP I

Solfeggio 1 (with introduction to School Music)

Musical History 1

Pianoforte or an **Orchestral Instrument** (*one hour weekly*)

Voice (*one hour weekly*)

Courses in Group I in each year of the Course, are taken in the regular classes of the Conservatory Course. Students who have completed a portion or the whole of any of these courses in the Conservatory will be given corresponding credit. Other students may be admitted to advanced standing by examination.

GROUP II

English 3 (*Composition*)

General Psychology

European History

For descriptive outline of courses in Group II, see ACADEMIC STUDIES.

GROUP III

Choral Practice 1

Choral technique, interpretation, routine. *Two hours weekly.*

Stage Deportment

Special course, including Public Speaking. *One hour weekly.*

Second Year

Group I

Solfeggio 2

Harmony 1 (with emphasis on the teaching of harmony in schools)

Musical Appreciation

Vocal Normal Lectures (*one hour weekly*)

Applied Music (*one hour weekly*)

Group II

Educational Psychology (*first semester*)

History of Education 1 (*second semester*)

Group III

School Music 1

The teaching of music to children. Basic principles of accepted practice. Child voice; rote singing. Material and methods of the Kindergarten and lower grades. Practice teaching. *Two hours weekly.*

Choral Practice 2

Specialized work along the lines of the high school chorus. Choral tone production, enunciation, technique, interpretation, with special reference to school and community organizations. *General class, two hours weekly.*

Conducting 1

Technique of conducting. Introduction to score reading. Chorus and orchestra from viewpoint of prospective conductor. Principles of interpretation of concerted music. Special problems of student chorus and orchestra. Demonstrations, collective practice, assigned reading. *Lectures, one hour weekly.*

Third Year

Group I

Theory

Harmony 2

Applied Music (*one hour weekly*)

Group II

History of Education 2 (*first semester*)

Principles of Education (*second semester*)

GROUP III

School Music 2

Material and methods of the upper grades. Class-room procedure. Care and culture of voices. The teaching of reading and theory. The development of part-singing and appreciation. Practice teaching. *Two hours weekly.*

School Music 3 (High School Music)

(*Junior High School*). Specialized study of the problems of the intermediate school. Present tendencies. Objectives, plans, procedure. Psychologic and pedagogic considerations. Course of study and schedule. Comparative standards. *Two hours weekly, first semester.*

(*Senior High School*). Specialized music courses, credits and standards. The teacher of music in the secondary school. Organization and administration of a department of music. Variously organized schools and differing types of community. *Two hours weekly, second semester.*

Observation

Third year students are enabled to observe the work of experienced supervisors and teachers at work in all grades, and are required to report their findings. Discussion of observation assignments in the regular classes of School Music 2. One hour of credit must be earned in this manner in each semester of the third year.

Conducting 2

Choral. Score reading and conducting. Choral training, technique, interpretation, care and classification of voices. Material and procedure for school and community chorus. *One hour weekly.*

> All students in this course are required to attend Choral Practice 2 and to conduct or accompany the Class when called upon. *Credit, one semester hour.*

FOURTH YEAR

GROUP I

Harmonic Analysis 1a

Counterpoint 1a

Applied Music (*two hours weekly*)

GROUP II

English 5

GROUP III

School Music 4. Principles of musical education. Special problems, including rural schools. *Two hours weekly, throughout the year.*

Practice Teaching

Actual teaching, under supervision, of classes of children.

Fourth-year students are required to teach various stages of work in all grades. For satisfactory completion of this requirement a credit of two hours each semester will be given.

Instrumentation 2a

Orchestra. Technique of the orchestral instruments, particularly the strings. The notation of the orchestral score in detail. Scoring for various combinations of string, wind, and percussion instruments. Special problems of the student orchestra. Elements of effective orchestration. *Two hours weekly, first semester.*

Instrumentation 2b

Band. Technique of the instruments of the wind band. Notation of band music. Elementary scoring. Organization, instruction, conducting, repertoire. Possibilities, limitations, and values of the school band. Practical plans and procedure. *Two hours weekly, second semester.*

Conducting 3

Orchestral. Score reading and conducting. Orchestral technique, interpretation, repertoire. Rehearsal and performance. Building the student orchestra; orchestral training. Instrumental ensemble classes of all types. Material, methods and administration of instrumental music in schools. *In class, one hour weekly.*

All students in this course are required to attend rehearsals of the Orchestral Class, and to conduct the class when called upon. *Credit, one semester hour.*

Choral Practice 3. Continuation of Choral Practice 2.

Instrumental School Music

Principles of teaching the elementary stages of instrumental technique. Problems of class instruction. Definite lesson planning, and administration of instrumental music in schools. *Two hours weekly.* Required in Collegiate course. Open to other students.

A list of works recommended for reference may be obtained upon application to the Supervisor.

OUTLINE OF COURSE

Leading to the Diploma in School Music
By Semester Hours

First Year			*Second Year*		
GROUP I:					
Solfeggio 1	4		Solfeggio 2	4	
Musical History 1	2		Harmony 1	4	
Applied Music	8*	14	Musical Appreciation	2	
	—		Vocal Normal Lectures	2	
			Applied Music	4	16
				—	
GROUP II:					
English 3	4		Educational Psychology	2	
General Psychology	4		History of Education 1	2	4
European History	4	12		—	
	—				
GROUP III:					
Choral Practice 1	2		School Music 1	4	
Stage Deportment†	2	4	Choral Practice 2	2	
	—	—	Conducting 1	2	8
		30		—	—
					28

Third Year			*Fourth Year*		
GROUP I:					
Theory	4		Harmonic Analysis 1a	2	
Harmony 2	4		Counterpoint 1a	2	
Applied Music	4	12	Applied Music	8	12
	—			—	
GROUP II:					
History of Education 2	2		English 5	4	4
Principles of Education	2	4		—	
	—				
GROUP III:					
School Music 2	4		School Music 4	2	
School Music 3	4		Practice Teaching	4	
Observation	2		Instrumentation 2	4	
Conducting 2	4	14	Conducting 3	4	
	—	—	Choral Practice 3	2	16
		30		—	—
					32

* Voice must be one of the subjects taken in the first year.
† A special course for School Music students.

SUMMARY OF CONSERVATORY COURSE BY SUBJECTS

	Technical		Academic				Professional			
	Applied	Theoretical	English	Psychology	Education	General	Methods and Administration	Observation and Practice Teaching	Orchestra	General
Group I										
Solfeggio	–	8	–	–	–	–	–	–	–	–
Harmony	–	8	–	–	–	–	–	–	–	–
Harmonic Analysis	–	2	–	–	–	–	–	–	–	–
Theory	–	4	–	–	–	–	–	–	–	–
Musical History	–	–	–	–	–	2	–	–	–	–
Musical Appreciation	–	–	–	–	–	2	–	–	–	–
Counterpoint	–	2	–	–	–	–	–	–	–	–
Vocal Normal Lectures	–	–	–	–	–	2	–	–	–	–
Stage Deportment	–	–	–	–	–	–	–	–	–	2
Applied Music	24	–	–	–	–	–	–	–	–	–
Group II:										
English 3	–	–	4	–	–	–	–	–	–	–
English 5	–	–	4	–	–	–	–	–	–	–
General Psychology	–	–	–	4	–	–	–	–	–	–
Educational Psychology	–	–	–	2	–	–	–	–	–	–
History of Education	–	–	–	–	4	–	–	–	–	–
Principles of Education	–	–	–	–	2	–	–	–	–	–
European History	–	–	–	–	–	4	–	–	–	–
Group III:										
School Music (Grades)	–	–	–	–	–	–	6	4	–	–
School Music 4	–	–	–	–	–	–	2	–	–	–
High School Music	–	–	–	–	–	–	4	–	–	–
Conducting	–	–	–	–	–	–	–	–	4	6
Instrumentation	–	–	–	–	–	–	–	–	4	–
Choral Practice	–	–	–	–	–	–	–	–	–	6
Observation	–	–	–	–	–	–	–	2	–	–
Practice Teaching	–	–	–	–	–	–	–	4	–	–
	24	24	8	6	6	10	12	10	8	14

COLLEGIATE DEPARTMENT

WALLACE GOODRICH, MUS. DOC., *Director*
FREDERICK S. CONVERSE, A.B., *Dean of the Faculty*

THE FACULTY COUNCIL

THE DIRECTOR, THE DEAN, *ex officio*
ARTHUR FOOTE, A.M., MUS. DOC.
FRANCIS M. FINDLAY
WILLIAM L. WHITNEY
CLIFTON J. FURNESS, A. M., PH. D. (*in cursu*).

REQUIREMENTS FOR DEGREES*

COURSE LEADING TO THE DEGREE BACHELOR OF MUSIC

[For outline of course leading to the degree Bachelor of School Music, see p. 69.]

ENTRANCE REQUIREMENTS

A. Completion, with certificate grades, of a standard high-school course (or an equivalent course in a recognized secondary school), of fifteen units, comprising

English	3 units
Mathematics	2 units
Latin or modern foreign languages	3 units
History	1 unit
Sciences	1 unit
Additional from above group	1 unit
Elective (of which two may be in music)	4 units
	15 units

As used in measuring entrance requirements, the term "unit" means approximately one-fourth of a full year's work in a secondary school.

*For information regarding a proposed course leading to the degree of Master of Music, see foot-note, p. 66.

B. Completion of the following Conservatory courses:

Solfeggio (2 years)

Harmony (1 year)

*The Intermediate Grade in the major subject (viz.; Pianoforte, Organ, Voice, and Violin, Violoncello, and other orchestral instruments)

*This does not apply to students entering the course in Composition.

In addition, in the Pianoforte course,

Pianoforte Sight-playing (2 years)

If their record is satisfactory, students who have completed any of the above courses in the Conservatory during the past ten years will be excused from further examination in them. All others will be required to pass an examination in each subject.

These examinations will be given on the Monday preceding the opening of the Academic year, beginning at 10.00 A. M. Candidates are advised to prepare themselves to pass them by acquiring thorough familiarity with the courses covered by the examinations, as outlined in this Catalogue.

C. Requisite musical ability, which will be determined by examination by the Faculty Council.

Entrance Requirements in the Major Subject. The course leading to the degree Bachelor of Music is designed to provide, in addition to the various technical and academic subjects prescribed, two years of intensive study, in residence, in the major subject *in advance* of the requirements for the diploma in the Conservatory Course. Requirements of admission to the first year of the Degree Course, therefore, are approximately the same as those for the Junior Examination in the Conservatory Course (see pages 21–22), the last two years of which are practically parallel to the first two years of the Collegiate Course, as regards work in the major subject.

Students wishing to take advantage of the provisions of paragraph C 4 (page 65) after graduation in the Conservatory Course, are advised to consult with the Dean of the Faculty before entering upon their Junior Year in the Conservatory Course.

Application for admission should be made upon forms which may be obtained from the General Manager's office. Such application must be submitted to the Dean of the Faculty at least two weeks before the beginning of the academic year, and must be accompanied with an official transcript of the scholastic record required in paragraph A on preceding page.

REGISTRATION

Instruction in all courses will be given at the Conservatory by members of the Conservatory faculty. In major subjects, class or private lessons are offered; in other studies, only class lessons.

Candidates for admission, having submitted their application to the Dean of the Faculty as required, and having satisfied the entrance requirements above noted in Solfeggio and Harmony (and Pianoforte sight-playing, if prescribed) will report for examination by the Faculty Council at a day and hour to be appointed, during the two days preceding the opening of the academic year. Upon admission to the Course students will at once report to the Registrar, who will appoint classes and lesson hours.

Students in the Collegiate Department will be subject to the same regulations and will enjoy the same privileges as all other students of the Conservatory.

ADVANCED STANDING

A. In Academic Subjects:

Candidates may obtain credit for courses marked * in the Outline, on certificate showing satisfactory completion in an approved college or university. Such courses taken in a high school may be offered only toward entrance requirements, and will not be accepted for credit in the courses leading to a degree.

Within the meaning of this paragraph an approved college or university is one accredited as an institution of full college rank by its regional association of colleges, or by its State Board of Education.

B. In Technical Subjects, other than Major:

Credit for courses in technical subjects (Harmony, Counterpoint, Theory, etc.) will not be granted to students entering from other institutions, whether Conservatories or Colleges; but opportunity will be given such students to obtain credit by passing examinations for advanced standing. (See preceding page.)

C. General:

1. Students who have pursued not less than one full year's work in an approved college or university,
   a. Who comply with the entrance requirements of the Conservatory courses leading to a degree, and
   b. Who pass the prescribed examinations in the technical subjects included in the first year of the course, may, with the approval of the Faculty Council, be admitted to the second year upon condition that any of the academic subjects not offered for credit shall be made up within one year after entrance. Such subjects may not be offered as electives in the second year.
2. Students who have pursued not less than two full years' work in an approved college or university may, upon fulfillment of the same relative conditions and with the approval of the Faculty Council, be admitted to the third year of the course; provided,

however, that deficiencies in academic subjects offered for credit total not more than eight semester hours.

3. Students registered in the Conservatory for at least one school year since graduation from High School,
   a. Who fulfill the entrance requirements and
   b. Who are on record as having satisfactorily completed in the Conservatory within the past five years all the technical courses of the first year of the degree course, may, with the approval of the Faculty Council, be admitted to the second year of the course and permitted to make up before the end of said second year the academic courses required in the first year, not counting such courses as electives.
4. Graduates of the Conservatory of not more than ten years' standing who comply with the entrance requirements of the degree-course may, with the approval of the Faculty Council, be admitted to the third year, being passed on their record in technical subjects; but all academic subjects for which credit is not offered and accepted at entrance must be made up before the close of said third year.

   Unless the greater part of the required academic work of the first two years has been completed in an approved college or university since graduation from the Conservatory, and thus may be offered for credit, it is recommended that students defer application for admission to the third year until this condition can be fulfilled.

Application for admission upon entrance to the second or third year of the courses leading to a degree must be made in writing to the Dean of the Faculty, at least three weeks before the beginning of the academic year.

ELECTIVES

Any of the following courses may be offered as an elective in any year:

A. Any subject from another course (*i.e.*, in the Pianoforte course, a subject included in the Voice course, etc.)

B. Any subject in the course leading to the degree Bachelor of School Music, in Groups II and III.

C. The Conservatory Chorus, and the following Conservatory courses *in advance* of requirements: Ensemble, Conducting, Languages, Dramatic Action. Also Conservatory Orchestra, Choir-training, Church Music courses, Academic courses.

D. Accepted courses taken in an approved college, and not prescribed in the course leading to the degree.

OUTLINE OF FOUR-YEAR COURSE FOR THE DEGREE BACHELOR OF MUSIC †

In semester hours.

NOTE: A semester hour represents one hour weekly of prepared recitation in class, for a period of one semester. Four to six hours for each semester are credited for the completion of specified work in major subjects in applied music, whether class or private lessons are taken.

	Pianoforte	*Organ*	*Voice*	*Violin*	*Composition*
FIRST YEAR					
Major Subject	12	8	8	8	8*a*
Pianoforte	–	–	4	4	–
Harmony 2	4	4	4	4	4
Keyboard Harmony	–	2	–	–	–
Counterpoint 1	–	–	–	–	4
Theory 1	4	4	4	4	4
*Musical History 1	2	2	2	2	2
*Musical Appreciation 1	2	2	2	2	2
*English 3 (Composition)	4	4	4	4	4
French or German Diction	–	–	4	–	–
Elective	–	4	–	4	2
	28	30	32	32	30
SECOND YEAR					
Major Subject	12	8	8	8	8*a*
Pianoforte	–	–	4	–	–
Harmonic Analysis	4	4	–	4	4
Advanced Harmony	4	4	–	–	4
Counterpoint 1	–	4	–	–	–
Elementary Composition	–	–	–	–	4
*Fine Arts	4	4	4	4	4
*Musical History 2	4	4	4	4	4
*Psychology	4	–	4	4	–
French or German Diction	–	–	4	–	–
Elective	–	2	4	4	2
	32	30	32	28	30

* College credit may be accepted.

a Pianoforte or an orchestral instrument.

† Application has been made by the Conservatory to the Massachusetts Legislature for authority to grant the degree of Master of Music, with concentration in Applied Music, Composition, Musical Research, or School Music. The bill will come before the state legislature during the academic year 1932–33. If favorable action be taken on this bill, as it is hoped will be the case, it should be possible to confer the degree in June, 1933, upon any students who shall have completed the requirements. Pending the receipt of authority to grant this degree, no specific requirements have been laid down. Such details of the proposed course as can be tentatively announced at this time, may be obtained upon application to the Dean of the Faculty.

THIRD YEAR	*Piano-forte*	*Organ*	*Voice*	*Violin*	*Compo-sition*
Major Subject	12	8	8	12	–
Counterpoint 1	4	–	–	4	–
Double Counterpoint, Canon and Fugue (Counterpoint 2)	–	4	–	–	4
Composition 2	–	–	–	–	4
Conducting 1	–	2	2	2	2
Chorus and Choral Training	–	2	2	–	2
Ensemble	2	–	–	2	–
Musical Form and Critical Analysis	4	4	4	4	4
*French or German	4	4	–	4	4
*French Conversation	–	–	4	–	–
*Educational Psychology	2	–	2	–	–
*European History	4	4	4	4	4
Elective	–	2	4*b*	–	4
	32	30	30	32	28
FOURTH YEAR					
Major Subject	12	12*c*	12*d*	12	8*e*
Elementary Composition	4	4	–	4	–
Advanced Composition	–	–	–	–	4
Advanced Instrumentation	–	–	–	–	4
Physics	4	4	–	4	4
Chorus	–	–	2	–	–
*English 5 (Literature)	4	4	4	4	4
*German (French) or Italian	4	4	–	4	4
*Advanced German or Italian	–	–	4	–	–
Elective	–	2	4*b*	–	4
	28	30	26	28	32
	120	120	120	120	120

*College credit may be accepted.

b Opera or vocal ensemble class.

c May be applied to Church Music courses.

d Including special repertoire or thesis.

e Additional credit for composition in fourth year.

For tuition fees, see p. 92.

EXAMINATIONS

General examinations in all courses will be held semi-annually. The final examination each year in major subjects may be given by the Faculty Council.

The scale of marking for all examinations is as follows: A, excellent; B, good; C, fair; D, poor; E, failure. The passing mark is C. A mark of D denotes a condition, which must be removed by re-examination before the next succeeding examination in the respective course may be taken. A mark of E requires that the course be taken again. Candidates for the degree must attain an average grade of at least C in each of the prescribed courses.

REQUIREMENTS FOR THE DEGREE

The degree Bachelor of Music will be conferred by the Conservatory upon students who are recommended by the Faculty Council upon completion of the prescribed course in one of the following fields:*

*Candidates for the degree in all courses will be examined orally on their general knowledge of music.

A. In Applied Music.

With concentration in Pianoforte, Organ, Church Music, Voice, or in Violin, Violoncello or other Orchestral Instrument.

Final requirements:

Completion of a prescribed repertoire.

An individual recital.

A performance of a solo work or equivalent with orchestra.

With concentration in Musical Research, Criticism or Aesthetics.

Final requirements:

Presentation of an acceptable thesis upon some approved musical subject. (To be handed in not later than April 1st.)

At the beginning of the fourth year of their course each candidate for the degree in Applied Music will notify the Dean of the Faculty in writing of the field in which he chooses to concentrate. For those electing the field of Musical Research, special work will be assigned for the fourth year to replace a portion of that emphasizing repertoire and solo performance ordinarily required in the major subject.

B. In Composition.

The final requirements are the same as of the course in Composition leading to the diploma (see pp. 44, 45), excepting that in place of an arrangement of a given selection the candidate will be required to present a serious work for orchestra, of the scope of an overture or of a symphonic movement.

A matriculation fee of five dollars will be charged each student entering the course, payable in advance.

A fee of two dollars will be charged for each examination taken for advanced standing, or to make up deficiencies.

The fee for the degree in any course will be twenty dollars, payable on or before June 10 in the fourth year.

For further information regarding courses, academic requirements, etc., address the Dean of the Faculty.

Inquiries concerning tuition, living arrangements and all business matters should be addressed to the General Manager.

COURSE LEADING TO THE DEGREE BACHELOR OF SCHOOL MUSIC

ENTRANCE REQUIREMENTS

A. Completion of High School Course of 15 specified units, as required of candidates for entrance to course leading to degree Bachelor of Music.

B. Possession of an agreeable speaking and singing voice, and an adequate sense of pitch and rhythm.

C. Completion of the following courses: Solfeggio 2, Harmony 1, Musical History 1; and the equivalent of one year's study of Pianoforte, and of Voice (or of an orchestral instrument).

NOTE.—In exceptional cases a limited amount of deficiency in certain of the above entrance requirements may be made up during the first year of the course.

D. Evidence, on examination by the Supervisor of the Department of School Music and the Faculty Council, of the qualifications essential to successful pursuit of the course.

NOTE.—College credit may be accepted under the same conditions as in the course for the degree Bachelor of Music.

With the approval of the Faculty Council, upon recommendation of the Supervisor and the Dean of the Faculty, students registered in the Conservatory Course in School Music may be transferred to such standing in the Collegiate Course as their preparation may warrant. Personal application for transfer must be made to the Dean of the Faculty before the Tuesday preceding the opening of the academic year.

FINAL REQUIREMENTS

The degree Bachelor of School Music will be conferred by the Conservatory upon students who are recommended by the Faculty Council, upon completion of the prescribed course for the degree with an average grade of at least C in each subject, and who meet the final requirements of the course leading to the Diploma in School Music (see page 55). In addition, each candidate for the degree must present an acceptable thesis on some phase of school or community musical work, or of musical education, to be handed in not later than April 1st.

For tuition fees, see page 92.

The fees for matriculation, for special examinations, and for the degree, are the same as those prescribed in the course leading to the degree Bachelor of Music. (See page 68.)

OUTLINE OF COURSE

Leading to the degree Bachelor of School Music

By Semester Hours

First Year			*Second Year*		
GROUP I:					
Theory	4		Harmonic Analysis	4	
Harmony 2	4		Vocal Normal Lectures	2	
Musical Appreciation	2		Musical History 2	4	
Applied Music	8*	18	Applied Music	4	14
GROUP II:					
English 3	4		Educational Psychology	2	
General Psychology	4	8	History of Education 1	2	
			European History	4	8
GROUP III:					
School Music 1	4		School Music 2	4	
Choral Practice 1	2		Choral Practice 2	2	
†Stage Deportment	2	8	Conducting 1	2	8
		34			30
Third Year			*Fourth Year*		
GROUP I:					
Counterpoint 1	4		Musical Form	4	4
Applied Music	4	8	(Thesis)		
GROUP II:					
English 5	4		Physics	4	
History of Education 2	2		Fine Arts 2	4	
Principles of Education	2		French or German	4	12
French or German	4	12			
GROUP III:					
School Music 3	4				
Observation	2		School Music 4	4	
Conducting 2	4		Practice Teaching	4	
Instrumentation 2	4	14	Conducting 3	4	
		34	Instrumental School Music	4	16
					32

* If not offered for entrance, Voice must be taken in the first year.
† Special course.

LANGUAGES AND ACADEMIC STUDIES

CLIFTON J. FURNESS, *Supervisor*

LANGUAGES

INSTRUCTORS

ELIZABETH I. SAMUEL, *English Language, and Literature.*
ANNA BOTTERO, *Italian Language, Diction, Conversation, and Literature.*
ERNEST PERRIN, *French Language, Diction, and Conversation.*
EMILY ELLIS, *German Language, Diction, and Conversation.*

The following courses are offered, all of which are open to special students:

GROUP I

In Italian, French, and German Diction.

Required of all voice students in the Conservatory Course.

GROUP II

In English Rhetoric and Composition.

In French Conversation and Composition.

Similar courses will be offered also in Italian and German, if desired. These courses will afford to special students opportunity for study of the grammar of modern languages, and practice in conversation. Students fitting for college may thus carry on preparatory work in connection with their musical studies. (See also Academic Studies.)

GROUP I

The courses in Diction have been laid out after long experience, and with the realization of the importance to the singer of clear and correct diction, with regard both to enunciation and to inflection.

Previous study of languages in preparatory or high schools, however extensively pursued, must necessarily be supplemented by the special study which these courses afford, in the application of the principles of diction in singing.

Italian Diction

Study of pronunciation; singing diction; elementary grammar; reading; Italian songs. *One year, two hours weekly.*

Text-books: *Some Rules on Italian Pronunciation*, Endicott.

French Diction

Study of French phonetics and rules of diction; grammar; practical spoken French; conversation; singing diction; French songs. *Two years, two hours weekly.**

*Candidates for graduation in Voice may elect to take two years of French and one of German diction, or *vice-versa*.

In the second year the classes are conducted almost entirely in French.

Text-books: *Yersin Phono-rhythmic Method of French Pronunciation, Accent and Diction; The Ideal System for acquiring a Practical Knowledge of French*, Gaudel.

German Diction

Study of pronunciation; elementary grammar; reading; singing diction. German songs and Lieder; tradition, interpretation. *One year, two hours weekly.**

Text-book: *New German Grammar*, Bacon.

English 1 GROUP II

Special review course in grammar, preparatory to the study of foreign languages. Rhetoric. College entrance requirements in English. *Two hours weekly.*

Text-books: *The Elements of Language and Grammar*, Welsh-Greenwood; *Rhetoric and the Study of Literature*, Hitchcock.

Italian 2

Language. Elementary grammar; syntax; composition; reading and conversation; translation from English.

Literature. Studies from most important works of Dante, Petrarch, Ariosto, and other Italian poets, and from the best Italian prose writers. Conversation continued. This course will give practical experience to those who wish to acquire a more thorough knowledge of the language as a preparation for teaching it. The course may be counted toward advanced honors. *Two hours weekly.*

French 2

Language. Elementary grammar; syntax; idiomatic expression; reading; composition; conversation and recitation, including performance of standard French plays. Recitation of lyric and operatic texts. College entrance requirements. *Two hours weekly.*

German 2

Language. Elementary grammar; idiomatic expression; reading, translation, and conversation. College entrance requirements. *Two hours weekly.*

*Candidates for graduation in Voice may elect to take two years of French and one of German diction, or *vice-versa*.

ACADEMIC STUDIES

INSTRUCTORS

Clifton J. Furness, A. M., Ph. D. (*in cursu*), Assistant in the Department of English, Harvard Graduate School, *Supervisor of Academic Studies; English Composition and Literature, European History, German Literature,* and *Bibliography and Research.*

Elizabeth I. Samuel, A.B., M.D., *English Language, General Psychology.*

Ruth Conniston-Morize, Mus. B., *French Literature.*

Francis L. Strickland, Ph. D., Professor of Psychology in Boston University, *Educational Psychology, History and Principles of Education.*

C. Howard Walker, A.E.D., Fellow of the American Institute of Architects, *Fine Arts.*

Floyd B. Dean, LL. B., *Physics.*

English 2

Principles of versification; poetry in its relation to music. Miss Samuel, *two hours weekly.*

Text-books: *The Writing and Reading of Verse,* Andrews; *Formative Types in English Poetry,* Palmer.

English 3 (*Composition*)

This course trains the student to write efficiently by learning to read from the creative standpoint, and by systematic practice in written English in all forms. Each student is trained to develop his individual prose style. The fundamental mechanics of writing are reviewed, and the principles of convincing and artistic writing are acquired inductively through the study of literary examples. Mr. Furness, *two hours weekly.*

Text-books: *College Composition,* Rankin, Thorpe, and Solve; *Writing and Thinking,* Foerster and Steadman; *University Readings,* Thorpe and Walter.

English 4 (*Review*)

A general review of the essentials of English, stressing particularly good usage in construction, pronunciation, and diction, and effective methods of writing and speaking. Required of all candidates for graduation in the Conservatory Course, in their Senior year. Mr. Furness, *one hour weekly throughout the year.*

Text-books: *Writing and Thinking,* Foerster and Steadman; *Men and Books,* MacLean and Holmes; *College Book of Poetry,* Gay; *College Book of Prose,* Gay.

English 5 (*Literature*)

A survey of English Literature from its beginnings until today. Lectures upon authors whose work is essentially bound up with general culture. Readings from principal classics, and short reports on individual topics of study. It is proposed to lay the foundation for a continued interest in reading, and to make the masterpieces of English literature a vital and permanent possession. Mr. Furness, *two hours weekly.*

Text-books: *The Winged Horse,* Auslander and Hill; *From Beowulf to Thomas Hardy,* Shafer; *Twentieth Century Poetry,* John Drinkwater.

French 3

The purpose of this course is to bring the student into contact with the essentials of French history, literature, and civilization. The main developments of music and the fine arts will be included in the programme. The course will be of college standard. The lectures will be given in English and illustrated by stereopticon and musical examples.

Besides readings from the greatest French writers, students will use such reference books as:

> *Medieval France, Modern France*, Arthur Tilley; *A Short History of the French People*, Guiguebert; *The Background of Modern French Literature*, Wright; *Toute la France*, E. Sailleurs; *La Civilisation francaise*, Lanson et Desseiguet.

Ruth Conniston–Morize, *two hours weekly.*

German 3

A survey of the whole field of German literature, based chiefly upon a study of the texts in the original. A knowledge of German grammar and composition equivalent to one year of adequate study of the language is prerequisite to this course. Ability to read and translate German readily is also desirable. Emphasis will be placed upon the study of German literature which has had direct bearing or influence upon music. The chief writers of *Lieder* will be studied in detail; also the modern German drama and novel. Individual reading reports will be required. Mr. Furness, *two hours weekly.*

> Text books: *History of German Literature*, Calvin Thomas; *German Anthology*, Thomas; complete text of Goethe's *Faust; Oxford Book of German Verse.*

General Psychology

The brain and its nerve-connections; perception as the basis of the higher conscious processes; thinking, imagination, and will in relation to life; development of personality. Miss Samuel, *two hours weekly.*

> Text-books: *Psychology*, Breese; *Psychology*, Woodworth.

Educational Psychology

The mental capacities and characteristics of childhood and adolescence. The psychological facts and laws which are significant for the learning process. Emphasis is placed upon the analysis of imagination, emotional expression and æsthetic appreciation. Norsworthy and Whitley's *Psychology of Childhood* is read as the text, with lectures and class discussions. Mr. Strickland, *two hours weekly, first half year.*

History of Education 1

History of educational theory and practice from the time of the Greek civilization to and including the educational movements of the Reformation in the sixteenth century. MR. STRICKLAND, *two hours weekly, second half year.*

History of Education 2

Continuing History of Education, the main educational movements from the Reformation to the present are dealt with. Fuller consideration will be given to the theories and systems of the last hundred years. Paul Monroe's *A Brief Course in the History of Education* will be used as the text. MR. STRICKLAND, *two hours weekly, first half year.*

Principles of Education

The fundamental aims of the educational process are considered. This is followed by a study of the principles of curriculum. While the course deals in a broad way with the basic principles of education, the particular aims of the teacher of music are kept in mind. J. Coursault's *Principles of Education* is used as the basis of the discussion. MR. STRICKLAND, *two hours weekly, second half year.*

European History

The primary purpose of this course is to study the outstanding features of modern civilization from its beginnings in the Renaissance to its ultimate expression in contemporary life and thought. The political history of Europe is traced briefly from the fall of the Roman Empire to the twelfth century. The culture of the Middle Ages is considered in detail. Special attention is given to social and spiritual movements. Emphasis is laid on the evolution of those forces which have contributed chiefly to the formation of the modern consciousness, particularly as expressed in art and music. MR. FURNESS, *two hours weekly.*

Text-books: *History of Western Europe* (Vol. I), J. H. Robinson; *Rise of American Civilization*, C. & M. Beard; *A History of Europe*, F. Schevill.

Musical History 2

A more detailed study of the various phases in the development of the Art of Music. Lectures, reading, and reports, together with musical illustrations. A critical study of the lives and works of the composers who have exerted the greatest influence on music, with particular attention to the sources which have influenced their individual styles. MR. MCKINLEY, *two hours weekly.*

Musical Form

An advanced course, open to students who have completed the course in Theory. It includes the analysis of typical works in the large forms

and in various styles, from the sixteenth century to the present time. The forms studied are the mass, the oratorio, the opera, the string quartet, the symphony, the tone poem, the modern suite. Original essays upon the works studied are required. Mr. Converse, *two hours weekly.*

Reference works: *Life of L. van Beethoven*, Thayer; *Richard Wagner*, Henderson; *Wagner and His Works*, Finck; *Standard Symphonies*, Upton; *Symphonies and Their Meaning*, Goepp; *The Musical Pilgrim* (analyses of symphonies, quartets, etc.) ed. Somervell; *The Oxford History of Music; Survey of Contemporary Music*, Cecil Gray; *Modern French Music*, Hill; *Principles and Methods of Musical Criticism*, Calvocoressi.

Musical Criticism

While designed for those who wish to enter the field of musical journalism, this course is adapted to the needs of those who wish merely to obtain a deeper insight into musical æsthetics. The first few lessons are devoted to a discussion of critical problems. Later the students are required to submit reviews of current concerts for discussion in class, and also papers on general musical topics. Mr. Warren Storey Smith, *one hour weekly.*

Fine Arts 1

The Appreciation of Art. A series of lectures upon the general history and development of the Arts, both the Fine Arts (Painting, Sculpture, and Architecture), and the Minor Arts.

The course includes discussion of the growth and influence of the Arts, and their relation to the life of man. Comparison of the work of the epochs and of the various artists and their modes of expression is considered.

The course is illustrated by lantern slides. Mr. Walker, *one hour weekly.*

This course is required of candidates for graduation in the Conservatory Course, who are advised to take it before their Senior year. It is open and recommended to all other students.

Fine Arts 2

A series of conferences supplementary to Fine Arts 1, in which the subjects are more specifically studied. This course is open to more advanced students, who have taken or are taking Fine Arts 1. Mr. Walker, *one hour weekly.*

Physics

A special course of science, demonstrated by the use of apparatus, concerning the laws that govern the origin and development of mass and matter; also of the vibrations of sound, light, and color, with such reactions as relate to music. Mr. Dean, *two hours weekly.*

Bibliography and Research

This course is required for all students who are writing a thesis in research for the Bachelor's Degree. It may also be taken for graduate credit. The primary purpose of the course is to train students in the intelligent use of library facilities. A large amount of individual original research is required from each student. Technical training in bibliography and the methods and purposes of modern scholarship are acquired through frequent written assignments. Students who are preparing theses are encouraged to use their thesis subjects for all assigned work. The course is open to students who are not candidates for degrees, upon approval of the instructor. The class meets once a week for lectures and discussion of assignments and written work, and other hours are arranged by appointment with the instructor for conferences on individual research. The course bears two hours credit each semester, and extends throughout the year. Mr. Furness.

Text-books: *Problems and Methods of Literary History*, A. Morize; *Bibliography*, H. B. Van Hoosen.

Conference Courses

It will be possible for students to register for individual conference privileges with instructors in the academic and school music departments during 1932–33. Candidates for degrees who wish to secure special help in subjects of individual research which are not embraced in existing courses, or who are unable to attend certain classes in required subjects, may secure credit for a full year's course (four semester hours) upon the completion of a satisfactory year's work through private conferences with the instructor. This arrangement is particularly called to the attention of students who wish to secure graduate credit for advanced work in any field, and of candidates for degrees who have a considerable part of their schedule filled with teaching. Mr. Furness, Mr. Findlay, and others.

The Rogers Memorial Room

Through the generous interest of Henry Munroe Rogers, Esq., a room has been furnished and set apart in memory of the late Clara Kathleen Rogers, for many years a member of the Conservatory Faculty.

The room, which adjoins the Conservatory Library, is intended for the use of those students in the Collegiate and other departments of the Conservatory who desire opportunity for quiet study and reading, or for work upon theses and other literary assignments. For this purpose an efficient reference library is made a feature of the room.

DRAMATIC DEPARTMENT

CLAYTON D. GILBERT, *Supervisor*

IVARD STRAUSS, *Assistant in Production* GILBERT BYRON, *Dancing*

In this department students are trained for the professional, dramatic, and operatic stage. Public performances, complete with scenery and costumes, are given from time to time in Jordan Hall. During the second half-year public dramatic recitals are given weekly in Recital Hall, at which plays and pantomimes, and songs in costume are presented.

Stage Deportment. Definite training in preparation for public appearance, including instruction in the principles of poise, correct standing, walking, sitting, bowing, with exercises for health and grace. Required of candidates for the Diploma in the Conservatory Course. *In class, one hour weekly.*

Stage Deportment and Public Speaking (special course for students of School Music). This course is planned to meet the practical needs of the music teacher or supervisor in planning and directing school concerts and other entertainments, and in addressing assemblies and clubs. The first semester covers the essentials of stage deportment and direction; the second, public speaking. *One hour weekly.*

Pantomime and Gesture. Principles and history of Pantomime, history and scientific study of Gesture, life studies, plays done in pantomime. Stage business and technique, costumes. *In class, one hour weekly.*

Stage Technique. Special class for those wishing to learn directing and staging of operettas, pageants, and plays.

Dramatic Action (Acting). Principles of acting, pantomime, gesture, impersonation; study of classical, standard, and modern drama.

Special classes in Shakespearean Plays, Old English Comedy, and Public Speaking.

Lyric Action (Acting in Opera). Gesture, individual and ensemble; pantomime, operatic rôles, stage business and technique, costumes.

NOTE.—In connection with the classes in Pantomime and in Lyric and Dramatic Action, practical instruction, with opportunity for observation, is given in scenic and costume design, properties; in stage lighting, effects, and make-up; and in Little Theater Stagecraft.

For tuition rates, see page 90.

DANCING

All branches of classic and æsthetic dancing are taught, including national folk-dancing and the ballet. *Class or private instruction.*

RECITALS AND CONCERTS

PREPARATORY RECITAL CLASSES

These classes meet weekly, under the general direction of the Dean of the Faculty. At each class ten or more students are given opportunity to appear in response to the recommendations of their teachers, and to perform before the other students present in the class. Students whose performance in Recital Class is satisfactory may appear in the Students' Recitals.

STUDENTS' RECITALS

Usually these recitals are given twice each week. They are not open to the public, but all students of the Conservatory are permitted and encouraged to attend them. The performers are thus afforded valuable experience in appearing before an audience.

All departments of the Conservatory are represented upon the programs, which include solos for pianoforte, organ and all orchestral instruments, vocal numbers, and ensemble music for pianoforte, violin, violoncello and other instruments.

All students who appear in recitals must rehearse the stage deportment with the Supervisor of the Dramatic Department.

PUBLIC CONCERTS

The series of public concerts given during the school year by the Conservatory Orchestra, members of the Faculty and advanced students, is open to all students. (For concerts given and works performed by the Orchestra and by students of the Ensemble Classes see Appendix.)

THE CONSERVATORY CHORUS

Conductor, THE DIRECTOR

Through the weekly rehearsals, strict training is provided in the fundamental principles of chorus singing, including accuracy of reading, clearness of diction and elasticity of expression. The rehearsals are conducted partly without accompaniment. By this means are especially cultivated purity of tone and intonation, together with precision of attack and rhythm. The repertoire studied includes unaccompanied mediæval and modern church music; part-songs and secular choruses, for women's voices as well as for mixed chorus; and also works with orchestral accompaniment.

All students in the Conservatory Course in Voice may be required to attend the rehearsals of the Chorus. Other students of the Conservatory in any department, who have sufficiently good voices, and are proficient in sight-reading, may also be admitted. Participation in the work of the Chorus offers obvious advantages to those who expect to conduct choruses or choirs. *Two hours weekly.*

LIBRARIES

THE CONSERVATORY LIBRARY

MARY ALDEN THAYER, *Librarian*

The General Library, open from nine to five o'clock every week day throughout the school year, excepting on school holidays and during vacations, is free to all students of the Conservatory. Its use is an important part of their musical education. While it is *primarily for reference*, a limited number of books may be taken for home use, subject to the rules of the Library.

Included in the collection of seven thousand volumes are the complete works of Palestrina, Bach, Handel, Mozart, Beethoven and Mendelssohn; a valuable collection of English Cathedral music, including many early editions, and of manuscript cantatas of the early Italian masters; orchestral scores of nearly all the classic, and of many of the modern works performed at the concerts of the Boston Symphony Orchestra; vocal scores of practically all the standard operas of all schools, and orchestral scores of operas by Verdi, Wagner, Puccini, and others.

The Library contains also a fine collection of poetry, biographies, essays, works on Musical History, Harmony, Church Music, School Music, and Acoustics, and many other reference books about singing, pianoforte, violin, orchestration and other subjects, to which important additions are constantly being made. It also includes bound volumes of standard musical magazines, covering long periods of great historical importance in the development of music in both America and Europe, together with complete programs of important musical organizations, and the best contemporary musical periodicals and reviews.

The Librarian will assist students to find what they need. Classified lists of works relating to each of the departments and courses of the Conservatory are kept in convenient form for the guidance of students in selecting books for reference or for collateral reading.

The Library Bulletin Board always bears notices of musical interest, such as announcements of concerts and opera, with portraits and biographical sketches of the composers and performers represented, and frequently analysis and other information about the works to be given.

Accessions during 1931–2 include gifts of music and books in memory of Mrs. Charlotte Jones Davis; and by Mr. and Mrs. Alexander Steinert, the R. Wurlitzer Co., Francis Findlay, Herbert Lyman, Mrs. Henry M. Dunham, Mr. Floyd B. Dean, Mrs. E. C. Allen, Mr. Arthur Foote, Mr. Malcolm Lang, the Harvard Musical Association, and the Estate of G. W. Chadwick.

A large number of books relating to School Music were given by Silver, Burdett and Co., Ginn and Co., Hinds, Hayden and Eldredge, and the American Book Co.

Many additional books for reference and for circulation have been acquired by purchase, together with the musical library of the late E. J. Loring.

THE CHORAL LIBRARY

Through the generous gift of the late George L. Osgood, Esq., the Conservatory possesses the entire choral library of the famous Boylston Club and its successor, the Boston Singers.

This library contains over six hundred carefully chosen works, including motets, madrigals, part songs, glees and cantatas, representing the highest type of vocal polyphonic composition from the great mediaeval school down to the present day. In many cases these works were published or copied from manuscripts to be found only in European collections. The library comprises from one to two hundred copies of each work.

The Conservatory also possesses the library of the Thursday Morning Musical Club, which contains a large number of selections for women's voices, including important works of the modern school.

THE ORCHESTRAL LIBRARY

The Orchestral Library contains more than a thousand works, with scores and complete parts for the use of the Conservatory Orchestra at its concerts and weekly rehearsals, and of the Orchestral and Preparatory Classes.

It includes nearly all the classic symphonies and overtures, the standard concertos and other works for solo instruments with orchestral accompaniment, and many arias and modern works in every form, as well as the accompaniments to a number of oratorios, cantatas and other choral works; together with several complete operas. Important additions are constantly being made.

SPECIAL LIBRARIES

Special libraries are provided for the classes in Pianoforte Sight-playing and in Ensemble. Certain works from the latter are occasionally loaned to members of the Ensemble Classes for purposes of study.

COLLECTION OF MUSICAL INSTRUMENTS AND CURIOSITIES

This collection includes about one hundred and eighty instruments, many of them rare, and all of historical or artistic value. Eastern countries are liberally represented, especially Japan, China, India, and Arabia; while many valuable and interesting exhibits from Europe and America are also included in the collection.

A valuable feature is a number of oriental instruments of unusual beauty, the gift of Mrs. Horatio A. Lamb of Boston, in memory of the late Mrs. Winthrop Sargent, who personally collected them.

Descriptive catalogues furnish information regarding all of the above instruments, which is of great value to the student of Musical History.

THE CONSERVATORY BULLETIN

EDITORS

FREDERICK W. COBURN RALPH L. FLANDERS CLIFTON J. FURNESS

The Bulletin is published monthly throughout the calendar year. It contains a Calendar of concerts and recitals for the month, notices of examinations, courses and other Conservatory matters; notes of undergraduate and alumni activities, both of student organizations and of individuals, together with reviews and articles of interest.

The Bulletin will be sent regularly, free of charge, upon request addressed to the General Manager.

THE CONSERVATORY TEACHERS' BUREAU

This Bureau has been in successful operation for many years. It is the proper means of communication between teachers and those who desire to employ them. It has proved to be most satisfactory to both employer and teacher, for the Conservatory recommendation is based upon personal knowledge of the student and his or her achievements and conduct during the period of study. Through the agency of this Bureau many graduates and former students are now occupying positions as directors and teachers of applied and theoretical music in leading schools and colleges of the country, and as supervisors and teachers of school music in many cities.

SCHOLARSHIPS AND PRIZES

The following free scholarships are awarded annually to students of the Conservatory who fulfill the requirements as to ability and grade of advancement, and who are in need of the financial assistance which the scholarship affords.

Application for scholarships for the ensuing year, as well as for renewal of scholarships already granted, must be made before April first, upon the prescribed application form.

THE BAERMANN SCHOLARSHIP. The income of a fund of five thousand dollars raised by a committee represented by Messrs. Alexander Steinert and Edward R. Warren, in memory of the late Carl Baermann of the Faculty.

In Pianoforte $200

THE FLORENCE E. BROWN SCHOLARSHIP. The gift of the late President of the Board of Trustees, George W. Brown, Esq., in memory of his daughter.

In violin $250

THE CARR SCHOLARSHIPS. The income of The Samuel Carr Fund for the Benefit of Students of Music, a bequest of fifty thousand dollars under the will of the late Samuel Carr, Esq., sometime President of the Board of Trustees, provides scholarships to be awarded under stated conditions to American-born students, preferably to those who intend to make a special study of sacred music and its administration in churches.

THE LOTTA CRABTREE SCHOLARSHIPS. The income of the Lotta Educational Fund, a bequest of twenty-five thousand dollars under the will of the late Lotta M. Crabtree, providing four scholarships.

THE CONVERSE SCHOLARSHIPS. The income of a fund of fifteen thousand dollars, the gift of Mrs. C. C. (M. Ida) Converse of Malden, Massachusetts.

Three, in any graduating course . . . . . each, $250

THE ELLEN B. DOE SCHOLARSHIP. The income of one thousand dollars, the gift of the late Miss Ellen B. Doe.

THE EVANS SCHOLARSHIPS. The income of a fund of twenty-five thousand dollars, the gift of the late Mrs. Robert Dawson Evans.

Two in Pianoforte . . . . . each, $250
Two in Voice . . . . . each, $250
One in Violin or Violoncello $250

The Fanny Elizabeth French Scholarship. The income of a fund of about eleven thousand dollars, a bequest to the Thursday Morning Club of Boston under the will of the late Fanny T. French, in memory of her mother. At the request of the Trustees of said fund the Conservatory has accepted the trust, the income of which is to be available for graduate students of the Conservatory pursuing post-graduate work, or students in the upper classes of the Collegiate Course.

The Lucinda Gould Scholarship. The income of the Lucinda Gould Fund of five thousand dollars, a bequest under the will of the late Edna Dean Proctor, to be given to students coming from the State of New Hampshire, to assist them in their musical education $200

The Langshaw Scholarship. The income of a fund of five thousand dollars, the gift of Walter H. Langshaw, Esq., of the Board of Trustees.
In Organ or Voice $200

The Clara Kathleen Rogers Scholarship. The income of a bequest of ten thousand dollars under the will of the late Clara Kathleen Rogers, for more than twenty years a member of the Conservatory Faculty, to be devoted to the education of one or more vocal students who show distinct promise of success in a public career as singers.

The Rebecca F. Sampson Scholarship. The income of one thousand dollars, the gift of the Rebecca F. Sampson Estate.

The Southwick Scholarship. The income of the Philip R. Southwick, 3rd, Fund, a bequest of three thousand dollars under the will of the late Annie Lydia Southwick. May be awarded each year to any worthy American student.

In addition to the foregoing, several free scholarships providing for class instruction in a single subject are awarded annually.

Fraternity and Sorority Scholarships

The Sigma Alpha Iota Scholarship. The gift of Lambda Chapter, available for 1932-33 for a student already registered or entering the Conservatory $100

Available for a member of the respective Chapter:

The Sinfonia Scholarship. The gift of Alpha Chapter.

The Alpha Chi Omega Scholarship. The gift of Zeta Chapter.

The Sigma Alpha Iota Scholarship. The gift of Lambda Chapter.

The Mu Phi Epsilon Scholarship. The gift of Beta Chapter.

The Kappa Gamma Psi Scholarship. Founded by Ignace J. Paderewski, Esq., an honorary member of Alpha Chapter.

THE MASON & HAMLIN PRIZE

A Grand Pianoforte is offered by the Mason and Hamlin Company, which may be competed for by students in the following divisions of the Pianoforte Department who have attended the Conservatory for not less than two years, and who have been registered in the department continuously since October 15, 1932:

(*a*) Members of the Senior Class in the Conservatory Course, and post-graduate students who for the first time are candidates for the diploma in a pianoforte course;

(*b*) Post-graduate students who are candidates for the soloists' diploma in the Conservatory Course, who have registered in the Pianoforte Department continuously since their graduation in a pianoforte course, and who have not competed for this prize since said graduation; and

(*c*) Third and fourth-year students in the pianoforte course leading to the degree, who have not previously competed for this prize.

All candidates must be recommended by their instructor in Pianoforte. The competition will be public, and will take place during the second half of the second semester.

PRIZES IN COMPOSITION

Offered by Edwin P. Brown, Esq., President of the Board of Trustees, for the Academic Year 1932–33:

Class 1. One hundred and fifty dollars for the best Overture or other serious work for orchestra.

Class 2. One hundred dollars for the best piece of chamber music, with or without pianoforte.

Class 3. Fifty dollars for the best group of pianoforte pieces, or for a single pianoforte composition of extended length.

Class 4. Fifty dollars for the best group of three songs with pianoforte accompaniment; or composition for chorus, with or without accompaniment.

Any student in any department of the Conservatory who shall have been registered in the Conservatory continuously since October 1, 1932, will be eligible to enter the competition.

Compositions offered will be received by Mrs. Elizabeth C. Allen, Secretary, in the General Manager's Office, after March 16th, and not later than April 1st.

The Judges will be appointed by the Directory Committee.

Detailed information regarding conditions of the competition will be furnished upon application to the General Manager.

REGULATIONS

[*See also Calendar, pp. 4–5.*]

All students of the Conservatory are required to conform to the school regulations. Students coming to the Conservatory from other institutions must be able to furnish a certificate of honorable dismissal.

All matters of business connected with the Conservatory, including tuition, private lessons, arrangement of classes, changes of hours, or from one class to another, must be attended to not with teachers, but invariably at the business offices.

Students are required to attend their lessons regularly and at the appointed hour. In case of a student's illness, or absence from class for any other cause, notice is to be given or sent at once to the Registrar.

Students are required to keep a complete record of their work in all studies. This record will be subject to the call of the Director and the Dean of the Faculty. (See page 21.)

Students will be allowed to arrange for public appearances during their period of study only with the consent of the Director.

It is not the custom of the Conservatory, except upon request, to send to parents regular reports of students' standing. When requested to do so, the Conservatory will always be glad to furnish such reports.

It is the purpose of the Management to render every service possible, and to become personally acquainted with every student who registers in the school.

THE CONSERVATORY MUSIC STORE

A department for the sale of sheet music, books, and other musical merchandise, is located in the Conservatory building, occupying commodious quarters on the first floor. In addition to all the Conservatory publications, a selected assortment of the best instrumental and vocal music is kept constantly on hand. The business of the Music Store is not limited to students, but is open to the public, and orders by mail are promptly executed. Those who desire to obtain the most approved standard compositions for pianoforte, organ, voice, works on musical theory, etc., will find it to their interest to send their orders to the Music Store.

All text-books and works of reference used in Conservatory courses or recommended in this catalogue may be obtained through the Music Store.

Address all orders to the New England Conservatory Music Store, Huntington Avenue, Boston, Massachusetts.

REGISTRATION

The offices of the Conservatory, at the corner of Huntington Avenue and Gainsborough Street, are open daily (Sundays excepted) for the reception of students. While students may enter at any time during a semester, if there be vacancies, it is desirable wherever possible that they enter at the beginning, and attend to all preliminaries, such as registration, grading, time of lessons, and payment of bills, before the opening of the semester. Those residing in or near Boston should register during the week preceding the beginning of the semester.

The Management reserves the right at any time to refuse or to withdraw the registration of any student whose presence in the Conservatory may appear to be detrimental to its interests; and to refuse to renew the registration of students who have been habitually delinquent in their studies.

Students will not be received at the beginning of a semester for a shorter time than the full semester, and all entering during a semester must register for the remainder of that semester.

Changes cannot be made from one study to another, nor from one teacher to another, without the written consent of the Director. Such changes should be made as far as possible before the beginning, or at the end of the semester.

Tuition for the semester or the unexpired portion of it is payable in advance. Students entering after the opening of the semester will be charged pro rata, except that no allowance will be made on account of absence from the first week of any semester.

Payments may be made by post-office or express money order, check, or draft on Boston or New York, payable to the order of the New England Conservatory of Music.

Students leaving during the semester will not be entitled to a refund of any of the money paid in advance for tuition. In special cases of protracted illness, extending over two or more weeks, the student will be allowed the privilege of taking the lost lessons in a later semester, provided that notice of the illness was given at once to the Registrar and place in class or private lesson was given up, and that there are vacancies in the corresponding classes at the time the student desires to receive the lessons. If, through neglect on the part of the student to notify the Registrar of permanent withdrawal from the class, the Management is deprived of opportunity to fill the vacancy, no credit certificate will be allowed.

The Catalogue will be sent on application.

Address all correspondence to the New England Conservatory of Music, Huntington Avenue, Boston.

STUDENTS' TICKETS (LOCAL)

Railroads make special rates to students under twenty-one years of age. Inquiry should be made at railroad stations regarding conditions.

EVENING INSTRUCTION

Evening lessons are arranged at reduced rates for the benefit of those who cannot take advantage of courses during the day.

SUMMER INSTRUCTION

The offices of the Conservatory are open daily during the summer vacation from nine o'clock until five, except Saturday, when they are open only from nine until twelve. Class instruction is not given during the summer. Teachers of Pianoforte, Voice, Violin, and Harmony, are usually available for private lessons during July and August. Arrangements for lessons may be made at the office. Information as to the teachers who will be available will be given by the Management.

RESIDENCES FOR STUDENTS

Women students, unless the accommodation is entirely taken, must reside in the Conservatory dormitories. Students who cannot be admitted may select a place of residence with the approval of the General Manager, from a list on file in his office. Unless given special permission to make other arrangements, they are restricted to this list.

Women students will not be permitted to live in kitchenette apartments unless with relatives or with a chaperone approved by the General Manager.

Students will find in all the railroad stations agents of the Armstrong Transfer Company, with whom special arrangements have been made regarding the care of Conservatory students. These agents will take charge of all baggage, and provide conveyances directly to the Conservatory residences.

Men Students

In order that the requirements of parents regarding places for their sons may satisfactorily be met, a directory of rooms is kept in the General Manager's office, where assistance will be given in their selection.

It must be understood that no responsibility can be accepted unless young men live in houses approved by the Management.

Men students arriving from a distance should leave their baggage at the railroad station until they have secured rooms. Those arriving by the morning or day trains need not go to hotels, but may come directly to the Conservatory.

TUITION

Tuition fees for each semester are payable in advance.

A registration fee of $2.00 for the year will be payable by each student at the time of registration.

In nearly all courses arrangements may be made for either class or private lessons.

The following tuition rates, unless otherwise indicated, refer to class lessons, one hour each in duration, for a semester of twenty weeks, including vacations.

MAJOR SUBJECTS

		1 lesson weekly	*2 lessons weekly*
Pianoforte	Elementary, intermediate and advanced grades, class of three	$30 to $50*	$54 to $100
Organ	Elementary, intermediate, and advanced grades, class of three		$54
Voice	Elementary, intermediate, and advanced grades, class of three	$30 to $70*	$54 to $140
	Private half-hour lessons, evening only	$30 to $40	
Violin	Elementary grade, class of three		$30
	Intermediate and advanced grades, class of three	$30 to $50*	$54 to $100
	Special class of four, two hours once a week	$114	
Viola	Class of four, two hours once a week	$75	
Violoncello	Private half-hour lessons	$60 to $80	
Contrabass	Private half-hour lessons	$50	
Wind Instruments	Private half-hour lessons	$30 to $60	
Tympani	Private half-hour lessons	$30	
Percussion Instruments	Private half-hour lessons	$30	

*If taken in addition to one private lesson weekly.

THEORETICAL SUBJECTS

	1 lesson weekly	*2 lessons weekly*
Solfeggio		$25
Harmony, Harmonic Analysis, Theory, each		$40
Advanced Harmony, Counterpoint, each		$50
Composition		$50
Instrumentation 1	$30	$50

SUPPLEMENTARY STUDIES

Choir-training		$35
Ensemble Classes:		
Stringed Instruments and Pianoforte	$30	
String Quartet Class	$25	
Wood-wind Instruments	$15	
Brass Instruments	$10	
Pianoforte Sight-playing		$25
Pianoforte Accompaniment	$25	
Keyboard Harmony, Improvisation, each	$20	$40
Violin Sight-Playing	$10	
Children's Class (p. 53)	$25	

NORMAL DEPARTMENT

(Tuition rates for the Academic year)

Preparatory Class (Pianoforte or Voice)		$5	
Pianoforte	First year, Teaching (including lectures)		$10
	Second year, Teaching		$10
Voice	First year, Teaching (including lectures)		$10
	Second year, Teaching (including lectures if required)		$10
	Lectures only	$10	

LANGUAGES

Diction (Italian, French, German)	$25
Languages (English, Italian, French, German)	$25

DRAMATIC DEPARTMENT

Dramatic or Lyric Action (private half-hour lessons)	$76
Pantomime (in class)	$15
Stage Deportment (in class)	$10

ACADEMIC STUDIES

English 3 and 5, each		$25
English 4	$10	
Musical History 2, Musical Form, each		$35
Church Music Courses	$15	$25
Psychology, Educational Psychology, each		$25
History and Principles of Education, each		$25
European History, Physics, each		$25
School Music, Conducting, Instrumentation 2, each	$20	$40
Fine Arts 1 (*lectures, thirty weeks*)	$10	
Fine Arts 2 (*in class, thirty weeks*)	$20	
Musical Criticism, Bibliography		$25

SCHOOL MUSIC

Tuition for the full course leading to the Diploma, including all prescribed courses in Groups II and III, and all in Group I excepting Pianoforte, Voice and Orchestral Instruments:

First year	*Second year*	*Third year*	*Fourth year*
$240	$330	$410	$410

PRIVATE INSTRUCTION

The cost of private lessons depends upon the instructor chosen and the grade of advancement.

	Per half-hour lesson
Pianoforte	$1.00 to $4.00
Organ	$3.00
Voice	$1.50 to $5.00
Violin	$1.00 to $4.00
Violoncello	$3.00 and $4.00
Other Orchestral Instruments	$1.00 to $4.00
Solfeggio	$2.00 and $2.50
Theory	$2.50 and $3.00
Harmony, Harmonic Analysis, Advanced Harmony, Counterpoint, Composition, and Instrumentation	$2.50 and $3.00
Pianoforte Sight-playing	$2.00 to $3.00
Diction (Italian, French, German)	$2.00
English	$1.50
Languages	$2.00
Conference Courses, per semester $25.00	
School Music Courses—Special or review work, with approval of the Supervisor	$3.00

RENTAL OF PIANOFORTES

Pianofortes for home use may be rented at the Bursar's office at the rate of $1.50 per week, to which must be added the cost of moving one way.

ORGAN PRACTICE

Practice on the teaching and practice organs may be engaged at rates ranging from fifteen to twenty-five cents per hour.

COLLEGIATE DEPARTMENT

Course Leading to the Degree Bachelor of Music

IN APPLIED COURSES

As the tuition rates for private instruction in major subjects vary from those for class lessons, and both according to the instructor chosen, such rates are not included in the following schedule. Full information regarding them will be found on the preceding pages.

For all other courses prescribed in the Outline* the following inclusive tuition rates are established:

*Excepting Electives, which will be charged for at regular Catalogue rates.

	Pianoforte	*Organ*	*Voice*	*Violin*†
First Year	$210	$250	$320	$270
Second Year	330	380	260	230
Third Year	355	310	235	310
Fourth Year	250	250	100	250

†Also Violoncello, and other orchestral instruments.

IN COMPOSITION

Including all prescribed courses, except Electives:

First Year	*Second Year*	*Third Year*	*Fourth Year*
$310	$380	$410	$350

Course Leading to the Degree Bachelor of School Music

Including all prescribed courses in Groups II and III, and all in Group I excepting Pianoforte, Voice, and Orchestral Instruments.

First Year	*Second Year*	*Third Year*	*Fourth Year*
$380	$400	$450	$350

APPENDIX

COMMENCEMENT, 1932

Diplomas Awarded

CONSERVATORY COURSE

In Pianoforte

TEACHERS' COURSE

Elizabeth Albee Adams
Victoria Delia Aznavoorian
Sylvia Faye Bickford
Virginia Louise Bixler
Marion Irene Blumenthal
Idella Chow
Arline Leonora Cohen
Jennie Marie Coleman
Dorothy Rose DeMaria
Ruth Frank
Josephine Gambone
Florence Preston Gibson
Jessie Ardell Gilligan
Helen Louise Gillis
Jacque Leah Goodman
Vivian W. Hodge
Wai Tsuen Lee
Dorothy Zung-Ling Liang
Marie Janet Madigan
Yolanda Marie Maffei
Helen Katharine Meloy
Leuetta Gertrude Moseley
Rosalynd Cecilia Oriani
Clementina Paliuca
Marguerite Muir Putnam
Clara Janet Serafinelli
Harriett Nancy Tanner

PIANOFORTE COURSE

Mary Angela Annicchiarico
*Esther Asher
Mary Priscilla Bartlett
Frances Elizabeth Bassett
Priscilla Agnes Bedell
Dorothy Verne Brackett
Helen Marguerite Canterbury
William Howard Cook
Mary Brownlee Dabbs
Verona Ellen Durick
Ruth Caryl Enders
Charles Sterling Evans
Louise Decia Goldforb
John Frederick Gruber
*Gladys Frances Heathcock
Gertrude Estella Holmes
Marion Louise King
Evangeline Mary Madeleine LeBlanc
Frederick Ward Putnam Lewis
Grace E. Miller
Evelyn Kelsey Poston
Joseph Theodore Richards
*Elizabeth Ball Roberts
Lillian Frances Rood
Ernestine Boyden Ryan
Dorothy Mae Smith
Mary Lillian Smith
Sarah Elizabeth Weems
Elton Venard Young

In the Organ Course

*Eleanor Davis Anderson
Albert Nelson Cuzner
Elsie Burton Eagles
*Mary Katharine Sierer
Everett Henry Sittard
Mary Wilma Smith
James Taylor
Elizabeth Wilcox Thorp

*With Honors

In Voice

soloists' and teachers' course

Olive Macy Appleton

teachers' course

Selma Hurwitz
*Priscilla Jeanne Morneault
Mary Louise Norton
Madeleine Morcy Sabel
John Warren Sheldon
*Helen Grace Wilson

In the Vocal Normal Course

Della Veola Nelson

In Violin

orchestral course

Gabriele Pio Accardi
Peter John Aiello
Gerrish Albert
Dorothy Alice Mann
*Ruth Irene Newhouse
Renato Joseph Pacini
**Charles Dudley Starns
Elizabeth Wakefield

In the Composition Course

William Andrew Rhodes

In School Music

Agnes Idel Corfield
Arthur Paul Hauck
Helen Kerr
John Michael Lyons
***Rhona Irene Perkins
Margaret Mary Walsh

Post-Graduate Students

Diploma in pianoforte

Ellinor Hazen Carter (Class of 1930)
Mildred Field King (Class of 1929)
Ford Montgomery (Class of 1930)
Barbara Huntington Whitman (Class of 1931)

*** With Highest Honors
** With Honors with Distinction
*With Honors

CONSERVATORY COURSE

SPECIAL HONORS IN SUPPLEMENTARY SUBJECTS

IN HARMONIC ANALYSIS

Mary Katharine Sierer

IN THEORY

Victoria Delia Aznavoorian
Wai Tsuen Lee
Ruth Irene Newhouse

IN MUSICAL HISTORY

Ruth Frank
Frederick Ward Putnam Lewis
Charles Dudley Starns

IN MUSICAL APPRECIATION

Gertrude Estella Holmes
Elizabeth Wilcox Thorp

IN PIANOFORTE SIGHT-PLAYING

Grace E. Miller

IN ENSEMBLE PLAYING

Gladys Frances Heathcock
Renato Joseph Pacini
Charles Dudley Starns

IN ENGLISH COMPOSITION

Mary Katharine Sierer

IN ENGLISH LITERATURE

Elizabeth Wilcox Thorp

IN FINE ARTS

Mary Katharine Sierer

WINNER OF THE MASON AND HAMLIN PRIZE

Gladys Frances Heathcock

COLLEGIATE COURSE

Degrees Conferred

Bachelor of Music

With Concentration in Organ

**Rowland Barnes Halfpenny
*Dowell Price McNeill
Ralph Clifton Wildes

With Concentration in Violin

Pierino DiBlasio

With Concentration in Musical Research, Criticism, or Æsthetics

*Arthur Napoleon Angie
Adeline Brightman
*Annie May Faulder
†Luther Marion Fuller
Louise Elliott Masten
*Vincent Morgan
***Elizabeth Bryan Sturm

Bachelor of School Music

Michael Joseph Abruzzese
Anna Brooks Bobitt
David Daniel Kaplan
Robert William Montgomery
Edwin Beecher Pratt

SPECIAL HONORS IN SUPPLEMENTARY SUBJECTS

In Harmonic Analysis

Arthur Napoleon Angie
Luther Marion Fuller

In Advanced Harmony

Elizabeth Bryan Sturm

In Educational Psychology

Annie May Faulder
Elizabeth Bryan Sturm

In Musical Appreciation

Luther Marion Fuller

In English Literature

Annie May Faulder

In Fine Arts

Luther Marion Fuller

***With Highest Honors
**With Honors with Distinction
*With Honors
†Honors in Supplementary Subjects

CONSERVATORY CONCERTS

Summary of Concerts and Recitals given during the academic year 1931-32

a	The Conservatory Orchestra	6
b	Orchestral concerts broadcast	3
c	Members of the Faculty	6
d	The Orchestral Class	4
e	The Orchestral and Choral Classes	1
f	The Ensemble Class for Woodwind Instruments	1
g	The Ensemble Class for Brass Instruments	2
	Advanced students with orchestral accompaniment (concertos, arias, etc., including Commencement Concert)	3
	Advanced Students	5
	Individual recitals by students and post-graduates	23
	Recitals by students of individual instructors	8
h	Student recitals (Thursday and Saturday)	50
	Concerts under the auspices of student organizations	10
i	Competitions	1
j	Dramatic Department. Student recitals, Jordan Hall	1
	Recital Hall	1
	Recitals by pupils of the Normal Department	2
	Recitals by pupils in the Junior Department	10
k	Miscellaneous	3

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a. Soloists at these concerts were Mr. Gebhard, Miss Williams, pianoforte; Misses Godoy, Monaghan, and Pratt, pianoforte; Misses Miller and Taylor, voice; Mr. Dickson, violin.
Dec. 11, the Choral Class assisted, conducted by Mr. Findlay.
April 20, a special concert was given, complimentary to the Board of Trustees.
June 20, a concert by the Conservatory Orchestra in honor of the visiting delegates to the annual convention of the American Guild of Organists.

b. The concerts of November 13 and December 11 were repeated and broadcast over Station WHDH.
On June 7, a special concert was broadcast by courtesy of the National Broadcasting Company over Stations WBZ and WBZA.

c. A series of six chamber concerts was given by members of the Faculty, with the following Programs:
January 20: Beethoven, Sonata in C major, op. 96; Chausson, Concerto in D major, op. 21, for pianoforte and violin, with accompaniment of string quartet. Messrs. Sanroma and Keller.
January 27: Thuille, Sextet in B flat major for flute, oboe, clarinet, bassoon, horn, and pianoforte. Loeillet, Sonata for flute, oboe, and pianoforte. Brahms, two movements of the Trio for violin, horn, and pianoforte. Rossini, Quartet for flute, clarinet, bassoon, and horn. Messrs. Sanroma, Laurent, Lenom, Piller, Boettcher, Hansen, and Miss Giguère.

February 17: Sonatas by Rubinstein and Grieg; Beethoven, Variations on a theme by Mozart. MESSRS. SANROMA and MALKIN.

March 2: Concerto by Rameau, and pieces by Lully, Couperin, Daquin, and Rameau, for harpsichord. Choruses by Dowland, Ford, Gibbons, Palestrina, and Verdi. Pieces for string orchestra by Destouches, Couperin, Gossec, Aubert, and Purcell. MRS. MASON, the Conservatory Chorus, and members of the Conservatory Orchestra.

March 15: Sonatas by D'Indy and Brahms; pieces by Edward Burlingame Hill and Heinrich Gebhard. MESSRS. GEBHARD and KELLER.

March 30: Haydn, Symphony in G major, No. 13; Stuart Mason, Bergerie; Ravel, Introduction and Allegro for harp, with accompaniment of strings, flute, and clarinet; pieces by Fauré and Rameau. MR. ZIGHERA, and thirty-two members of the Conservatory Orchestra. The concert was conducted by MR. MCKINLEY.

d. With student conductors, under the direction of MR. FINDLAY.

e. The program included an Overture by F. S. Converse; choruses by Arthur M. Curry, conducted by the composer, Sargent and Chadwick; and a work for men's voices by C. M. Loeffler, performed for the first time. Assisting were MR. CLIFTON J. FURNESS, reader, and Miss Gladys Miller, contralto. The concert was conducted by MR. FINDLAY.

f. May 9, under the direction of MR. CLEMENT LENOM.

g. Under the direction of MR. LOUIS KLOEPFEL. Advanced students assisted in the programs.

h. Including two recitals exclusively of compositions for the organ.

i. April 27, the twenty-third annual competition for the Mason & Hamlin Prize. The judges were Dr. Serge Koussevitzky, Mr. Richard Aldrich, and Mr. Lee Pattison. There were ten contestants. The prize was awarded to Gladys Heathcock, with honorable mention to John Gruber.

j. December 4 and 5, under the direction of MR. CLAYTON D. GILBERT. The program included comedies by St. John G. Ervine, and Ring Lardner and George S. Kaufman; a one-act tragedy by Philip Johnson; and a ballet by CLAYTON D. GILBERT, with dances by GILBERT BYRON, entitled THE MARKET PLACE, performed for the first time. Players from the Orchestral Class were conducted by MR. FINDLAY.

k. January 28. An organ recital by Mlle. Renée Nizan, of Paris, complimentary to the New England Chapter of the American Guild of Organists.

April 26, a concert in memory of past members of Alpha Chapter, Kappa Gamma Psi fraternity. A memorial address was given by MR. CLIFTON J. FURNESS.

April 27, a chamber concert under the direction of MR. MALKIN. Program included the Quartet in A minor, opus 18, and a new pianoforte trio, by F. S. Converse; and movements of string quartets by Dvorák and Glazounov.

May 16, a concert by members of the Conservatory Alumni Association.

February 5, the Conservatory Choral Club assisted in the performance of Wagner's *Die Meistersinger von Nürnberg*, by the Chicago Civic Opera Company at the Boston Opera House.

The Conservatory Chorus took part in the service of Tenebrae at the Church of the Advent on Wednesday evening in Holy Week, singing motets by Palestrina and Anerio and the *Miserere* by Allegri.

WORKS PERFORMED at concerts of the Conservatory Orchestra, conducted by the Director, during the academic year 1931–1932:

SYMPHONIES AND SUITES:

Chadwick	First movement of the Sinfonietta in D major
D'Indy	*c* Symphony on a French Mountain Air. Pianist, MR. GEBHARD
Handel	*c* Concerto grosso in C major (transcr. Felix Mottl)
Pizzetti	*b* Concerto dell' estate

OVERTURES:

Beethoven	to Die Geschöpfe des Prometheus
Schumann	Overture, op. 52
Weber	to Oberon

MISCELLANEOUS:

Chadwick	*Noël, from the Symphonic Sketches
Converse	*c* The Mystic Trumpeter
Debussy	Prélude à l'après-midi d'un faune
Rubin Goldmark	*c* The Call of the Plains
Grieg	Elegiac melody, for stringed orchestra
Victor Herbert	*c* Irish Rhapsody
Rameau	Tambourin, from Les Fêtes d'Hébé
Richard Strauss	*c* Tone Poem, Don Juan

COMPOSITIONS BY STUDENTS:

Alan Scott Hovaness	*a* First movement of the Sunset Symphony
Lucille Monaghan	*a* Nocturne

CONCERTOS:

PIANOFORTE

Beethoven	in C minor (second and third movements, Miss Heathcock)
	in G major (first movement, Miss Lionne)
Mozart	in D minor, Köchel 466 (second movement, Miss Godoy)
	in A major, Köchel 488 (MISS WILLIAMS; first movement, Mr. Montgomery)
Rachmaninov	in F sharp minor, No. 1 (Miss Monaghan)
Saint-Saëns	in G minor (first movement, Miss Levinson; third movement, Miss Whitman)
Schumann	in A minor (first movement, Miss Pratt [2], Miss King [2]

* Conducted by MR. FINDLAY

ORGAN

Rheinberger	*b* in G minor, No. 2 (last movement, Mr. Halfpenny)

VIOLIN

Bruch	in G minor (second movement, Mr. Di Blasio)
Wieniawski	in D minor (last movement, Mr. Starns)

OTHER WORKS FOR SOLO INSTRUMENTS WITH ORCHESTRA:

Converse	Fantasie (pianoforte, Miss Carter)
César Franck	Symphonic Variations (pianoforte, Miss Morrisey)
Saint-Saëns	Rhapsodie d'Auvergne (pianoforte, Mr. Alexik)
Guilmant	Symphony in D minor, op. 42 (organ, first movement, Mr. Wildes; last movement, Mr. McNeill)
Chausson	*c* Poème (violin, Mr. Dickson)
Tournier	*c* Prélude et Danse (harp, Miss Brunton)

FROM THE FOLLOWING WORKS ARIAS WERE SUNG:

Meyerbeer	*c* *Dinorah* (Miss Appleton)
Mozart	*Il Re pastore* (Miss Taylor)
Verdi	*Aida* (Miss Miller)
Weber	*Der Freischütz* (Miss Appleton)

The following program was performed in honor of the visiting delegates to the annual convention of the American Guild of Organists:

H. Leroy Baumgartner	*b* Concert Piece for Organ and orchestra (Organist, H. FRANK BOZYAN, of Yale University)
G. W. Chadwick	First movement of the Sinfonietta in D major, for orchestra
César Franck	Chorale in B minor, arranged for organ and orchestra by Wallace Goodrich (organist, MR. SNOW)
Carl McKinley	* Masquerade, for orchestra
Leo Sowerby	*b* Medieval Poem, for organ and orchestra (organist, HAROLD GLEASON, of the Eastman School of Music)
Eric DeLamarter	*b* Concerto for organ and orchestra (organist, PALMER CHRISTIAN, of the University of Michigan)

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* Conducted by the composer.
a First performance.
b First performance in Boston
c First performance at a Conservatory concert.

Movements of the following works were performed by students of the Ensemble Classes for Pianoforte and Stringed Instruments, and of the Quartet Class, in Conservatory Concerts and Recitals during the academic year 1931-32:

For Violin and Pianoforte:

Carpenter	Sonata in G major

For Pianoforte, Violin, and Violoncello:

Beethoven	Trio in C minor, op. 1, no. 3
	Trio in E flat major, op. 1, no. 1
A. M. Curry	Trio in E flat major
Haydn	in G major, no. 1
	in C major, no. 3
Mendelssohn	in D minor, op. 49
Mozart	in G major (Köchel 496)
	in B flat major (Köchel 502)

For Two Violins, Viola, and Violoncello:

Beethoven	Quartet in G major, op. 18, no. 2
Haydn	in D minor, no. 9
	in D major, op. 64, no. 5
Mozart	in D major
	in B flat major
	in C major

For Two Violins, Viola, Violoncello, and Clarinet:

Mozart	Quintet in A major, (Köchel 581)

For Wind Instruments:

Chamber music by Gouvy, Mozart, Saint-Saëns, Vogt.

THE CONSERVATORY CHORUS

1931–32

Florence Barbiers
Priscilla Bicknell
Mary Frances Brown
Sylvia Engstrom
Irene Golden
Priscilla Green
Irene Healy
Hildegarde James
Marjorie Kelly
Lillian Loftman
Louise Masten
Gladys Miller
Priscilla Morneault
Natalie Morton
Mary Lou Norton
Lillian Perron
Beatrice Royce
Madeleine Sabel
Aniceta Shea
Bernice Spratler
Eunice Standish
Mae Taylor
Mabel Welsh
Helen Wilson

Eli Bourdon
Fenton Charles
Harold Clark
Stanley Hassell
Harry Hull
Norman Kelly
Harold Logan
Cornelius Mahoney
Randolph Salmons
John Sheldon

THE CONSERVATORY ORCHESTRA

1931–32

First Violins

Pierino DiBlasio, *Concertmaster*
Naomi Trombley
Renato Pacini
Genevieve Thompson
Edith Stevens
Charles Starns
Walter B. Scheirer
Cecilia Payeska
Vincent Petrucci
Elizabeth Wakefield
Leonard Wood
Jacob Rubinstein
Dorothy Huse
Gabriele Accardi
George Milrood

Second Violins

Gerrish Albert
Melina Pelletier
John Metzger
Peter Aiello
Dorothy Mann
Ruth Newhouse
Leo Jakkola
Mervin Whitcomb
Harry Van Ham
Louis Ruggiero
Eliot P. Meeker
Gertrude Hintlian
Dorothy M. Corbin

Pianoforte

Leo Litwin

Violas

Harry Kritchewsky
Newman Goldschmidt
George Hoyen
Frederick King
Ippocrates Pappoutsakis
John Sette
Esther Chichester

Violoncelli

Edwin Stuntzuer
Ralph Chioini
Faith Donovan
Frances Boothby
Charlotte Davies
Dorothy Lutz
Dan Farnsworth
Richard Lovewell
Arthur Pitkin
Alice Holcomb
Weston L. Brannen

Contrabasses

Max O. Kunze (*Instructor*)
Stanley G. Hassell
Minnie A. Wass
John Barwicki
Alfred Kishkis
John M. Fay

Harps

Barbara Whitney
Marjorie Brunton

Celesta

Alice Gray Harrison

Flutes

George P. Madsen
Ralph E. Johnson (*also Piccolo*)
Christine Russum

Oboes

Clément Lenom, *Instructor*
Joseph Lukatsky
Oscar Tourtellotte

English Horn

Oscar Tourtellotte

Clarinets

Manuel Valerio
Norman Carrol
Robert M. Howes

Bass Clarinet

Albert Kizes

Bassoons

Boaz Piller, *Instructor*
Frances Albertin

Contra Bassoon

Boaz Piller

Horns

George Boettcher, *Instructor*
Leslie D. Rupert
Lowell Larsen
Walter Macdonald
John Dolan
Louis Meyers
E. G. Bald

Trumpets

Earl Clay
Bower Murphy
Edward Weinstein
Fritz Schneider

Bass Trumpet

Edward Weinstein

Trombones

Vinal Smith
Louis Counihan
Nathan Kofman
Stanley G. Hassell

Bass Tuba

Stanley G. Hassell

Tympani

Walter Howe

Percussion

William Hill
Leo Sousa
Gertrude Harvey
Harry R. Daniels

Librarian

Stanley G. Hassell

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